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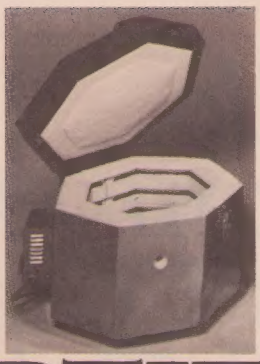

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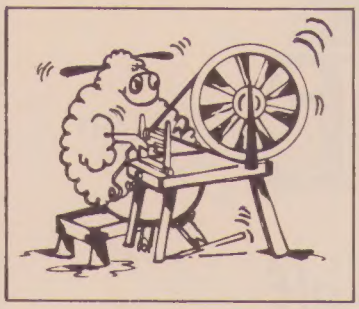

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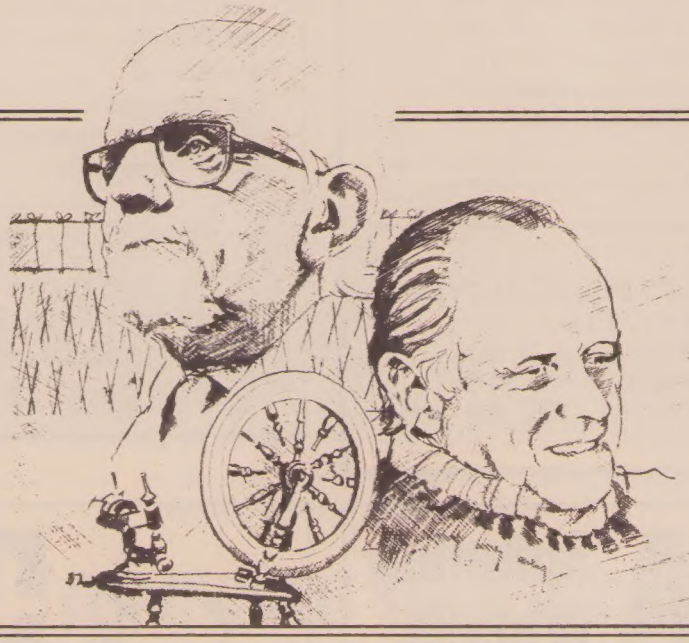

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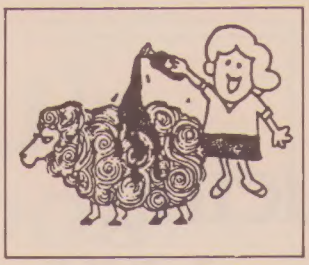

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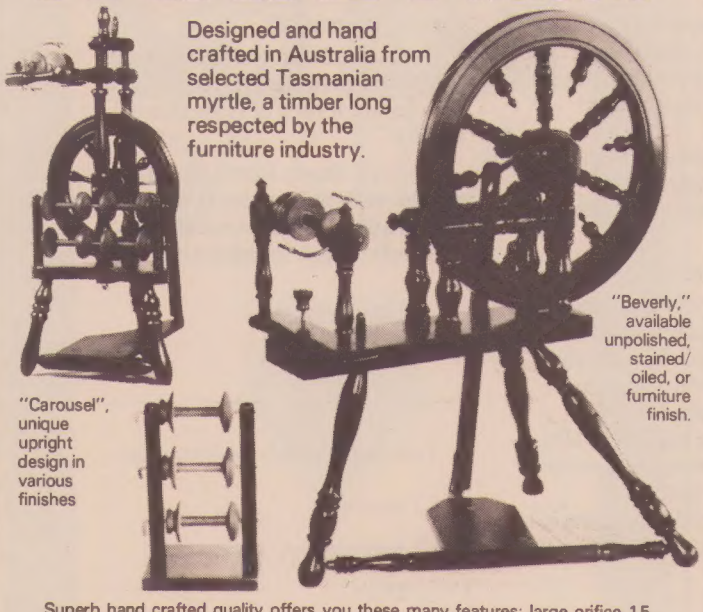

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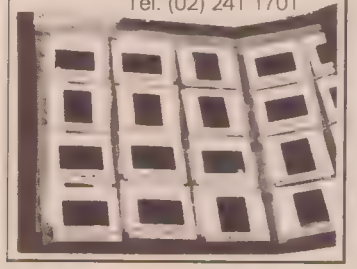

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The Crafts Council is a non-Governmental body. It was established in 1971. It is a Company Limited by Guarantee and incorporated in the State of New South Wales.

The Crafts Council represents Australia on the World Crafts Council and the individual members of Australian Crafts Councils are thereby automatically members of the World Crafts Council.

The Crafts Council of Australia receives annual funding from the Crafts Board of the Australia Council, a statutory body of the Commonwealth Government. The services of the Crafts Council are available to anyone, although membership of its Executive is only possible through the State Crafts Councils.

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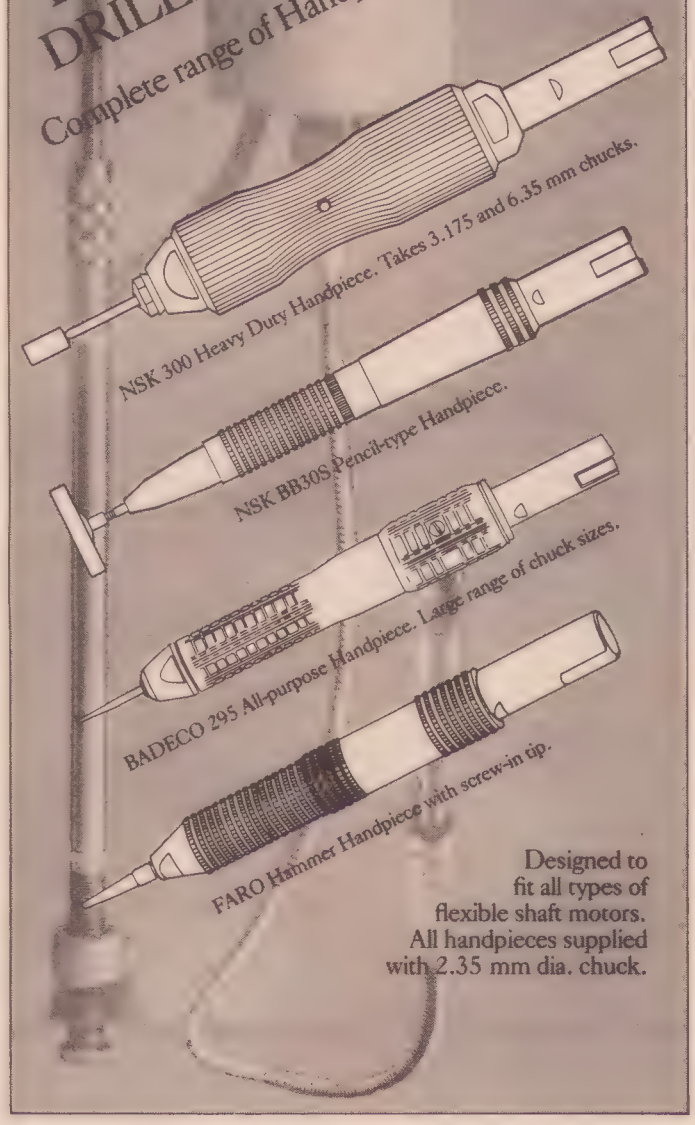
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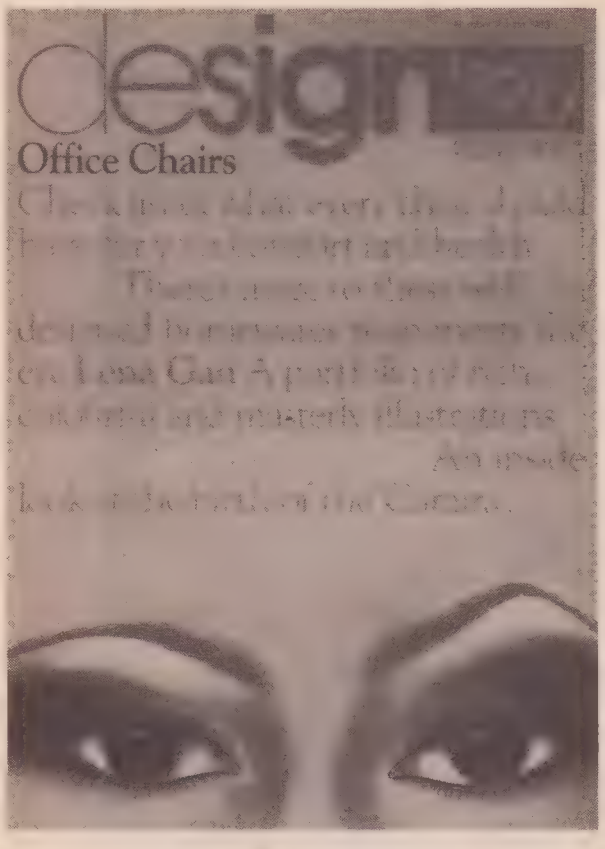

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3. *Entries must have been written and published within Australia in publications that are of nationally known stature, though not necessarily distributed nationally. These can be city, country or suburban newspapers, magazines and journals.*
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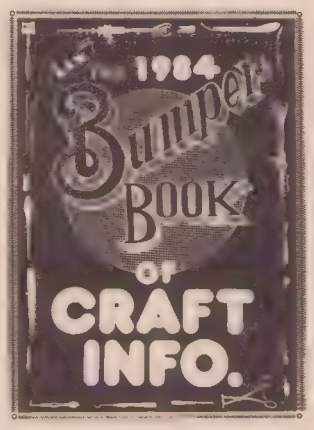

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LETTERS

To the Editor:
I am collecting information for a series of articles and a book on the use of Sand Casting as a process for producing jewellery and other small forms. Information is desired in the following areas:

Historical.
Technical.
Bibliographical citations.
Sources of supply for tools etc. specific to the sand casting of jewellery.
Photographs and other records of known sand cast work.
Names and addresses of persons working in the field.

Please publish this request in your publication. Full credit will of course be given to all sources of information.

When replying, please address all correspondence to my attention at the above address.

Hank Kaminsky
Department Of Art,
116 Fine Arts Building,
Fayetteville,
Arkansas. 72701

To the Editor:
The Hermitage Weaving Studio invites people to come, build and share a weaving studio on the Hermitage property in Jackey's Marsh.

As a practising handweaver, spinner, and dyer of 11 years, I have decided to build a weaving studio where people can come and weave on my looms, learn, exchange ideas, teach, or bring their own equipment to weave and live here. What I ask in return is a sharing of the work: help with gardening, building, fencing, or whatever needs to be done.

To this end, I have begun building a 2-storey, brick octagonal weaving studio. I invite people to come and help build the studio in return for living and working here in the studio, and ultimately join the community if they so wish.

Weaving equipment includes one 2-shaft, upright floor loom with a weaving width of 112cm (45 inches), one 4-shaft counter-march floor loom with a weaving width of 100cm (40 inches), a horizontal warp mill, a drum wool carder, and a small 4-shaft table loom. A 2-shaft upright floor loom with a 152cm (60 inches) weaving width and a 12-shaft counter-march floor loom is planned when money and space become available.

Most of my work could be described as private commission one-off pieces of rugs, blankets, and tapestries. I also weave tartans, ponchos, overshot coverlets, linen tablecloths, and saddle bags. The weft of all these is exclusively hand spun and natural coloured and/or natural dyed.

Jackey's Marsh is located in the North-central part of Tasmania at the base of the Great Western Tiers. It is a valley completely enclosed by mountains and hills. Significant features are cool summers, a rainfall average of 50 inches per year and temperate rainforest on the slopes. The general area is in fact heavily forested with the valley itself largely cleared.

The Hermitage, occupied by a number of people and developing in a community fashion, is a largely bush property of 42 acres with some clearings and 4 bush dwellings. It is a fairly steep property overall but has a good aspect and beautiful views. We have a vegie garden, orchards, and a budding flock of 6 sheep all communally owned and run. Accommodation is always scarce, but something can be worked out. Write in advance. We also have a policy of no dogs or cats as there is an abundance of bird and animal life here.

James L. Deghand
The Hermitage
Jackey's Marsh 7304
Tasmania

To the Editor:

I am interested in establishing correspondence with anyone in Australia who has similar interests to mine. I am 27 and live in a small town in the Scottish Borders with my husband who is a potter. My passion is needlework, especially patchwork, quilting, applique and embroidery and I design and make applique wall hangings. Would anyone enjoy exchanging ideas on these and other subjects?

Janet Johnson,
19 Bothwell Court,
Hawick,
Roxburghshire,
Scotland, TD9 7EP,
United Kingdom.

To the Editor:

I have just returned from my second stay in the Visual Arts Board's New York Studio to complete my original project referred to in the previous issue of *Craft Australia* (Summer 1983/4, pages 32–38).

I had the pleasure of enjoying improvements to the studio completed just prior to my second visit and I would like to inform you of the situation now and of points I would expect a visiting artist would be pleased to know.

The studio is basically one enormous space with a kitchen alcove, bathroom and comfortable double bedroom parititioned to one side for privacy.

The facilities include work tables, drawing boards, step-ladder, sheets, bedding, towels, sofa, T.V., fridge, cooking hob and oven, crockery and utensils etc. (no tools.)

Heating:
The studio proved to be very comfortable to this writer thanks to the improvements.

'phone:
There is no 'phone provided. The system is that each new visitor wanting a 'phone visits the local Bell telephone shop and arranges their own service, bringing home with them a telephone set which they can then plug in. (expect 3–4 days delay.)

Access:
It is still 100 steps from the street to the studio door on the fifth floor. The lift can be made available for special circumstances.

It is necessary to train visitors to ring the doorbell and then step back in the street so that you can make visual contact from the fire escape door.

Management:
Virginia Cuppaidge has been responsible for looking after the studio for the last couple of years and has done so particularly well. She lives nearby and provides keys etc.

The Visual Arts Board sublets the space from the tenant (Kathy) who is responsible for this whole fifth floor and lives in her half adjacent to the studio. She takes a supervisory interest in the functioning of the studio.

Probably the best advice to any visiting artist would be to seek out a recent returning visitor to question further and find out the latest information.

Jeannie Baker

'GALLERY 62', NEWCASTLE

When viewing Pam Sinnott's work for the first time three years ago, it was a competent, acceptable formula for throwing and technically proficient. At that time Sinnott was a recent graduate from Bendigo College of Advanced Education, the course there biased towards function and domestic use. She had also spent twelve months as a trainee potter with Kevin Grealy at the Queensland Potters' Workshop.
However, in the last three years, a different Sinnott has emerged. This maturing has taken the artist through many directions and tangents.

In the new functional works, one can see an extraction or essence distilled from the Art Déco period, yet this distillation is designed to fill a more contemporary need and is not derivative in the full sense.

The functional works have been designed with another aesthetic in mind. A combination of texture, surface, glaze and weight make them pleasing to hold and thus affect another sense apart from the visual, the sense of touch.

The non-functional works are the beginnings of future developments in multi-media works. They include double-slipcast bowl forms with applied slip colour. These pieces I feel are the most successful of the free standing works. The strong circular module has been broken by additions of metal grids, glass rods, wire, and loops of clay adding to their spatial dimensions which relate to the subtlety of colours in pastel hues, giving them a quiet serenity.

The wall pieces in contrast, are rugged slab tiles made from various clay bodies, heavily wedged with sawdust and when fired, an open porous smoked surface developed.

Some works were fired four to five times. These pieces need to be resolved more fully. More impact would be gained if they were free standing as a screen, rather than being constricted by a heavy wooden frame.
If Sinnott continues to expand her conceptual horizons and gains a greater depth of understanding the abstract, the next series of works will again show us her talented approach and path of ongoing exploration.

Ken Leveson

Front and back cover

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Editorial

Dear Readers

This issue of *Craft Australia* marks a change of editor. Ken Lockwood, the editor since late 1981, has moved into other publishing ventures. The new editor, Michael Bogle, takes on the role with great enthusiasm and energy. His name may be familiar to many readers already from Shuttle Spindle and Dyepot and as conservator at the Australian War Memorial.

The Crafts Council of Australia would like in this appropriate place to express its thanks to Ken Lockwood and good wishes and to welcome Michael Bogle who undoubtedly will take forward the momentum of *Craft Australia*. This current issue, in preparation as it was between editors, reflects the team effort that produces the journal and gives me opportunity for a special mention of thanks in the column to Rosemary Bush, editorial assistant, Sue Thompson, subscriptions officer and Mike Hudson, the designer of this Winter issue.

Jane Burns

Taking over the editorship of a magazine is like leaping in the pilot's seat of the Space Shuttle in the midst of blast-off. Here — you fly it! Magazine production is rarely orderly, even in the best of times and a new editor usually likes to tinker a bit too. Some adjustments appear in this issue.

CA has brought the letters column up front and we want to encourage more readers to exchange views with the craft community. We will be giving writers more prominent bylines too and craft writers and critics will receive our undivided attention. Readers will note the annual Ascraft Award for Craft Writing deadline is 15 September 1984. This award has done much to encourage craft journalism and we are pleased to have published several past award winners.

You will no doubt be stunned to find your issue of *Craft Australia* has seemingly cloned itself. Our fibre supplement is in response to the unprecedented interest and activity in this art form. We survey the nationwide quilting movement and the work of some of Australia's prominent fibre artists. Tamworth City Art Gallery's fibre program is explored in depth by Nola Anderson who rightly credits Tamworth with narrowing the conceptual gap between fibre and fine art.

In the magazine itself, there is a surfeit of ceramics, glass galore, calligraphy, an enlarged book review section and a preview of the international Designer Bindings Exhibition now touring Australia. Local binders will note Australian works feature as well. Craftspeople in the Book Arts will rejoice in the Donald Jackson three-month workshop tour beginning in August.

Our Spring 84/3 issue is taking shape as this issue appears and we will be featuring wood, the Pacific Glass exhibition, computer designs for fibre and much more. Subscribers should renew early; our last two issues were the most popular ever and newsstand copies were difficult to find. Be sure to keep Craft Australia informed on crafts activities in your region, readers are our link with the studio/gallery world.

Michael Bogle

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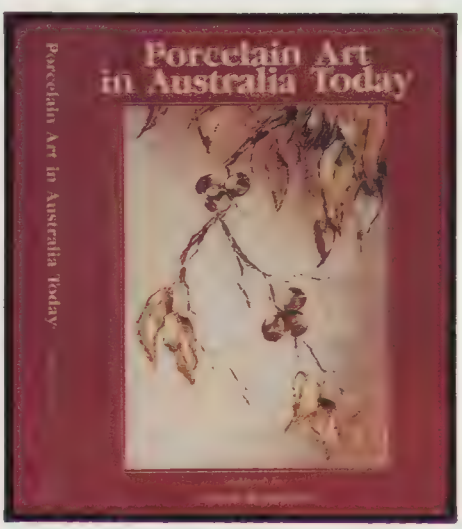
Porcelain Art in Australia Today

edited by Tricia Bradford

Australian porcelain artists now rank amongst the world's best and the aim of this book is to show a selection of the work of the best Australian artists, to let each artist describe her background and how she became involved in porcelain art, then give one or more lessons on an aspect or technique which is very important to her work.

The lessons cover techniques such as: pen and wash, raised paste for gold decoration, acid etching, turps repel, enamelling and lustre resist. There are lessons on various flowers including: pansies, blue leschenaultia, violets, bougainvillea, yellow roses and hydrangeas. There are lessons on cats, dogs, birds and even feathertailed gliders. Other important topics covered are portraiture, landscapes, seascapes and fruit.



There are over 100 colour plates which demonstrate the expertise and artistry to be found in Australia.

The contributing artists and their lessons are as follows:

Jill Allanson **Pansies**
Helen Callander **Pen and Wash Technique**
Ruth Cartledge **Raised Paste for Gold Decoration**
Joy Jenner Crowe **Blue Leschenaultia**
Ritz Entz **Acid Etching**
Lia Helmar **Turps Repel**
Iris Hopkins **Painting Fruit**
Marjorie Jarrett **Violets**
Elva Jobst **Portraiture**
Helen Jones **Dusted Bougainvillea**
Joan Judd **European Flowers—One-Fire Technique**
Jessie Kemp **Cats and Dogs**
Ursula Liebl **European Style Painting**
Brenda Matthews **Little Yellow Bunting**
Patricia Meldrum **Yellow Roses**
Audrey Pines **Seascapes**
Trish Redman **Raised Paste and Enamelling**
Heather Tailor **Lustre Resist Work**
Di Teasdale **Feathertailed Gliders**
Moira Treacher **The Fascination of Hydrangeas, Painting with a Limited Palette and Tips for the Beginner**
Louise Trimble **Acid-Etching China**
Maureen Uzzell **Landscapes**

Tricia Bradford is a prolific and imaginative porcelain artist in her own right. A member of IPATI since 1977 and a foundation member of the A.C.T. Porcelain Artists' Association, she conducts regular weekly classes and regards her students as the best teachers she could have. Constantly striving for innovative and dramatic techniques, her work is versatile and interesting and has been exhibited successfully in Australia and overseas. Several galleries have her paintings on display throughout the year.

Publication July 1984, 104 pages, 290 × 213 mm, price $25 plus $2.50 postage and packing.

ORDER FORM

Please send me ..... copy/copies of **Porcelain Art in Australia Today.**

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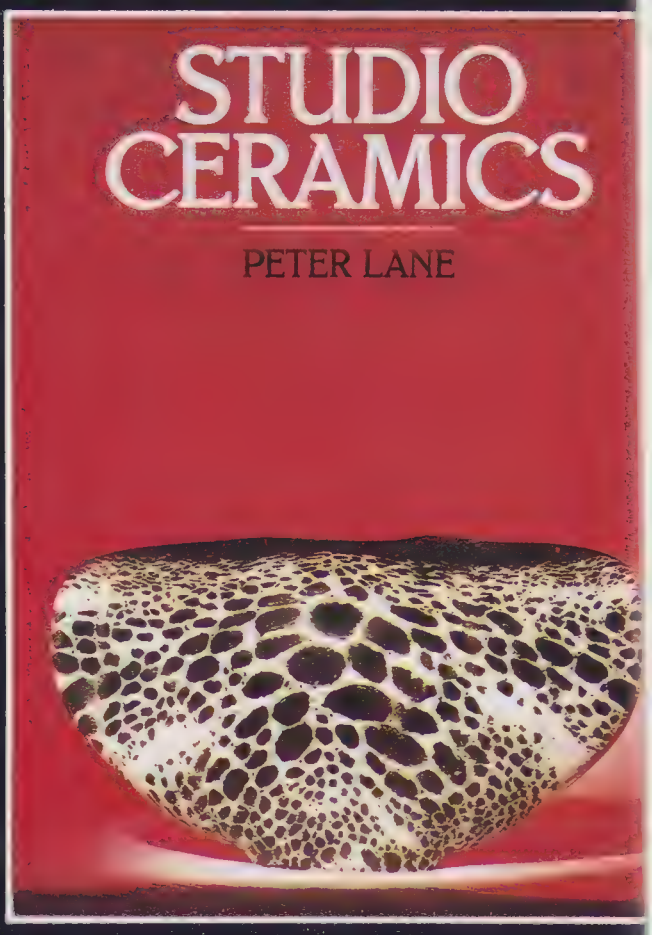


The work of more than 180 potters from Australia and New Zealand, Britain, Europe and North America, discussed and illustrated with colour and b/w photographs.

The emphasis in this book is on design and ideas as well as techniques, with special emphasis given to ceramic form and the varied use of decoration, colour, pattern and texture.

See book offer coupon at the front of this magazine.

STUDIO CERAMICS:
Has Australia made it into the eighties . . .?

John Teschendorff

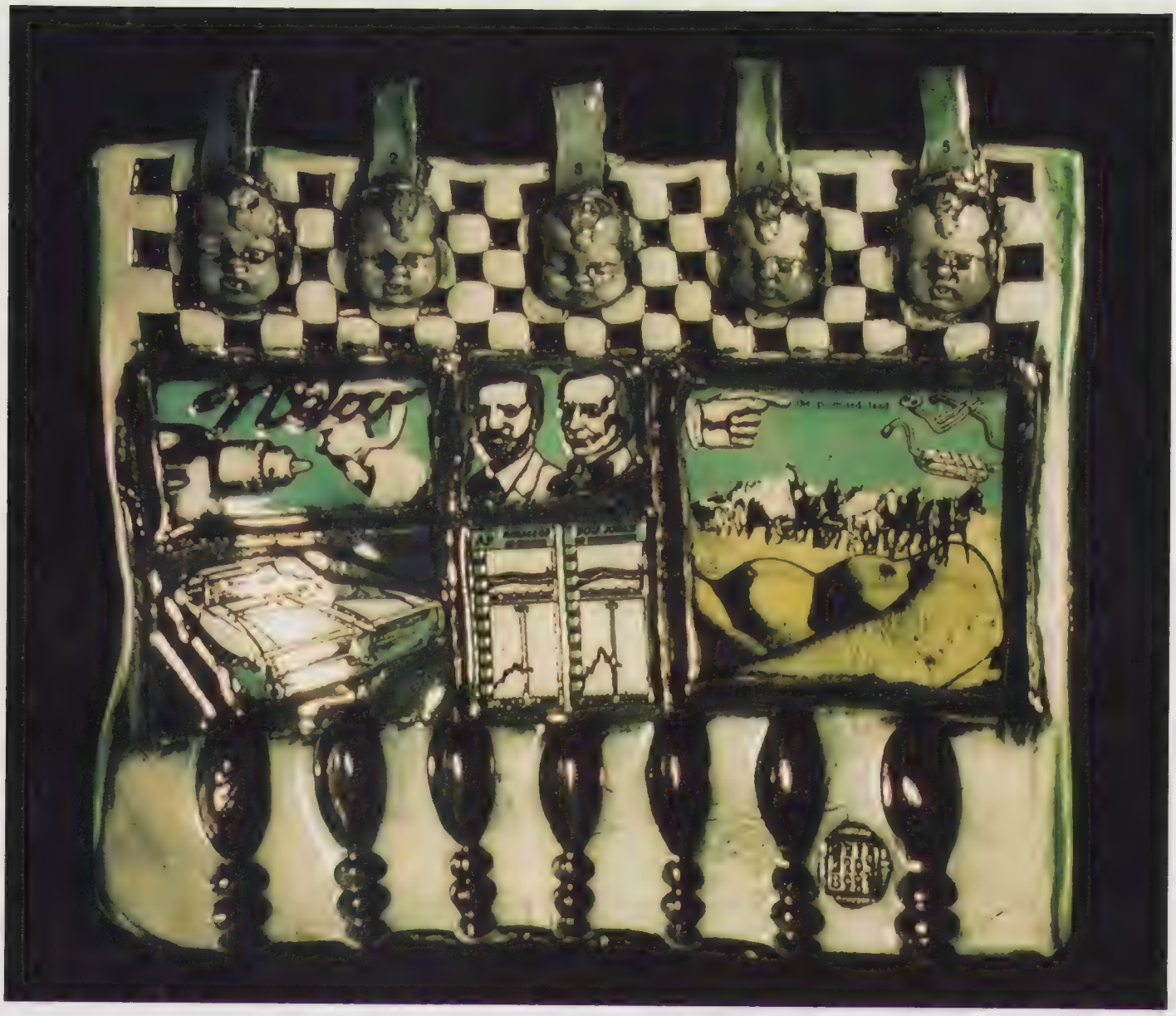
THE publication of a major contemporary ceramic survey is an event usually viewed with distant interest by Australian practitioners — for distance is an ever present reality when attempting to chart the development of the visual arts in this country. How the geographical reality has been assimilated into traditional and contemporary imagery is well documented, especially in recent years, although a definitive overview, particularly of the craft fringes of the visual arts is long overdue.

Ceramics has fared better than most of the so-called decorative arts, an acknowledgement of its unchallenged role as *the* late 20th century visual arts growth industry. Whereas painting and sculpture initially required reference to an ongoing yet often inaccessible Western European artistic tradition, ceramics, and in particular pottery, emerged from an all too accessible industrial heritage. Even those magnificent Australian collections of Oriental ceramics such as the Kent Collection at the National Gallery of Victoria that figured as early influences upon a generation of post war studio potters are often the products of an eastern industrialised process — for such was, and still is, the manufacturing tradition of Sino-Japanese ceramics.

Hamada-Leach reactionism, Abstract-Expressionism and accessible international travel are post-war phenomena that explain much of the identifiable international styles of more recent imagery and to a lesser degree, why the making of functional pottery was seen to be the most accessible means of ensuring financial support by many of the rebels and precursors of contemporary Australian painting — an industrial reality as opposed to the making of art. That John Perceval's 'Angels' were produced in such an environment should not be overlooked nor should the fact that these works, like the ceramics of Picasso and Miro, are perhaps more significant than the life work of many studio potters. Such is the potential of the artist who turns occasionally to clay.

All photographs are illustrated in Peter Lane's book 'Studio Ceramics

'Ma-Me-O Beach'. Wall panel, porcelain, coloured with oxides and body stains. 32 × 42 × 6 cms. By ***LORRAINE LEE****.*



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1. *Porcelain plate with photographic decals and lustre decoration. 50.8 x 53.4 cms. By* ***ERIC GRONBORG****.*

2. *Stoneware platter, thrown, painted with tenmoku and titanium glazes. 42 cms diameter. By* ***BRYAN TRUEMAN****.*

3. *Porcelain teapot with cane handle. Beige-pink glaze. Height 17 cms. By* ***GWYN PIGOTT****.*

4. *Thrown, 'expanded' and beaten earthenware form, with sprayed barium/lithium/ copper glaze. Height 33 cms. By* ***GREG DALY****.*

It is interesting to note the simplistic yet definitive methodology used by Preaud and Gauthier in their recently published *Ceramics of the Twentieth Century*. A rigid categorisation is proposed — The Factories, The Artists and The Potters, neatly solving the seemingly eternal art-craft debate. Yet despite this admirable work and the recent efforts of Garth Clark and Peter Lane, contemporary Western ceramics still fails to attract definitive philosophical and critical evaluation. That such intuitive dialogue is almost non-existent in Australia should surprise no-one who has observed the gradual institutionalisation of the visual arts in this country during the last decade. It is this increasingly inflexible alignment of artists and craftsmen such as the boards of the Australia Council and the emergence of such powerful interest groups as the Australian Crafts Council, Potters' Society of Australia and the Victorian Ceramic Group that paradoxically creates a selectively supportive and often paternalistic environment for the visual arts. This aura of paternalism, so valuable when seeking to nurture the fringes of the visual arts, now threatens to become a guarantee insuring the proliferation of introspective, self congratulatory criticism. Such attitudes have been taken to extremes, particularly in Melbourne, where major daily newspapers, perhaps anticipating the strength of an emerging craft lobby, appointed specialist craft critics to their arts and women's pages. This dubious, yet well intentioned ploy has ensured separate dialogue in public considerations of the visual arts, the emergence of a critical class structure and reinforced to a whole generation of Victorians that craft is essentially different to art. Which it may be, but not for reasons such as this.

It is unavoidable that professional Australian craft journals, notably those circulating within the ceramic community tend to attract comment and review almost exclusively from within the ceramic community they serve — highly desirable when the distribution of much needed technical information and local studio or workshop news is essential to the establishment of the community but potentially disastrous when the development phase has passed, for the vocabulary that accompanied establishment within a studio pottery context is no longer meaningful, unable to anticipate the philosophical needs and realities of many contemporary artists who choose to work with clay.

There are undoubtedly many other variables, positive and negative, influencing the development of intuitive dialogue. Those notions regarding a physical distance and the effects of recent growth patterns in the visual arts have been introduced by way of a preface in order to more fully appreciate the importance of Peter Lane's second survey of contemporary western ceramics.

Unlike the deservedly successful *Studio Porcelain* (Pitman House, London 1980) this handsome new volume widens the focus to include clay works from the UK, Europe, North America, New Zealand and Australia. The size and stature of Australian input makes *Studio Ceramics* the first international survey of a major concern of contemporary visual arts not to apply the artistic equivalent of Professor Geoffrey Blainey's 'Tyranny of Distance'. These antipodean works are fully integrated . . . no Australasian section is appended or grouped within the text.

1. *Salt glazed pot with colour variations from pale to amber, through orange and green to blue-black. Height 17.2 cms. By* ***JOHN DERMER****.*

2. *White stoneware with darker clay 'sleeve'. Incised decoration, barium glaze. Height 43.2 cms. By* ***JOZEF SZIRER****.*

3. *Coil built stoneware pot, matt white glaze with iron oxide and salt solution sprayed over. Ash glaze inside. Height 35 cms. By* ***IAN SPRAGUE****.*

Inset opposite
'Dragon Pots', porcelain thrown and modelled. Celadon glaze.
Height 17 cms.
By ***ANNE MERCER****.*

Opposite
Figure vessel, hand built, painted slips.
Height 48.3 cms.
By ***RUDY AUTIO****.*

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There is a certain satisfaction in seeing Sandra Taylor hamming it up alongside Karen Karnes, Elizabeth Fritch and Ian Sprague handbuilding together and Greg Daly's awful blue surfaces threatening Erik Gronborg. However, it is within the self imposed limitations of scale that the various weaknesses of *Studio Ceramics* are easily identified. Lane explains these limitations in the following way:

'I am acutely aware that my conscious decision to exclude work from Japan and from a number of other important countries, notably in Europe, may disappoint some readers, but the line had to be drawn somewhere and I chose to confine my researches mainly to British, North American and Australasian potters whom I knew or could contact. Similarly, from an historical point of view, it might be argued that there are several well-known and respected potters who have been omitted. However, my intention is to present a wide range of forms and imagery supported by working methods, rather than to produce a chronological treatise on twentieth-century studio pottery; although innovations, developments and influences are mentioned where appropriate.'

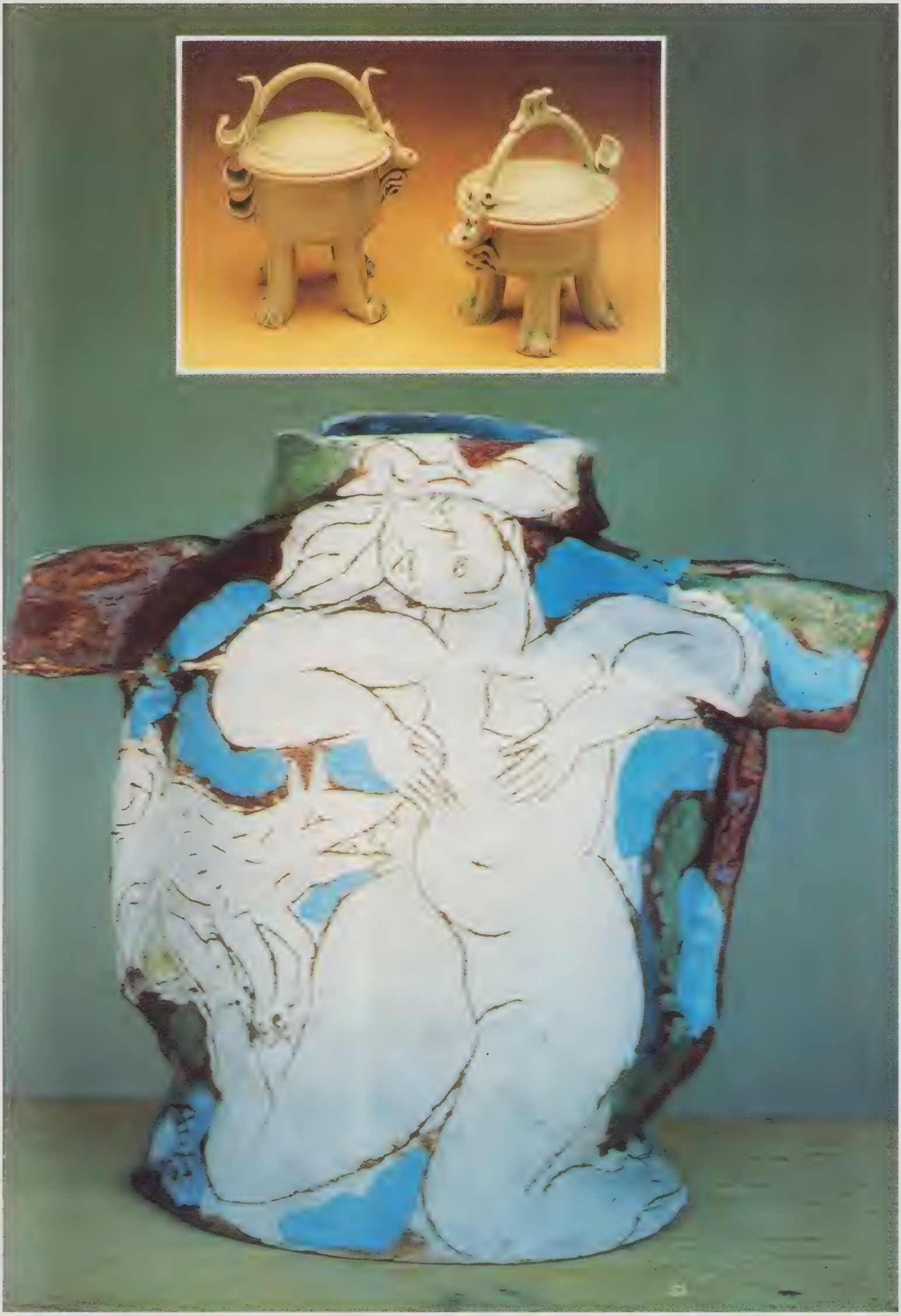
That such a task could be accomplished without visual reference to Sodeisha, Yagi and Suzuki will dismay many theorists; that it is done with Picasso, Miro or Vaulkos may incite them to riot . . . Although it must be said that many will delight in the fact that not one Bernard Leach pot is reproduced. Peter Lane is a brave man indeed!

Studio Ceramics is not a book for the theorist nor is it an attempt to define the limits of contemporary ceramic practice. It is a well-written, superbly illustrated attempt by one dedicated craftsman to present in accessible form his version of that subtle blend of thought, motive and technology so many seek yet so few discover. That he has chosen to concentrate upon the words and images of those artists and craft people who are largely his friends makes this book almost a celebration — happily Peter Lane's intuition prevents it from becoming a self-congratulatory one.

The approach differs radically from that of Gauthier. A gentle historical overview focuses briefly on Coper, Arenson and the mighty Rudy Autio and also contains a perceptive reference to that essentially isolated Australia of myth and legend where 'regional potters' societies . . . are hyperactive in the country encouraging vigorous experiment . . .'. The subtle paternalism is tempered by first hand experience of impending outback cultural revolution.

Design Sources, Ceramic Form, Decoration and Colour in *Studio Ceramics* provide an easily approachable framework for discussion and Lane's deft integration of quote, comment and image is quite ingenious, well conceived and executed.

Although much is only description, the range of material and occasional intimacy of the dialogue lifts *Studio Ceramics* from the realm of the illustrated technically



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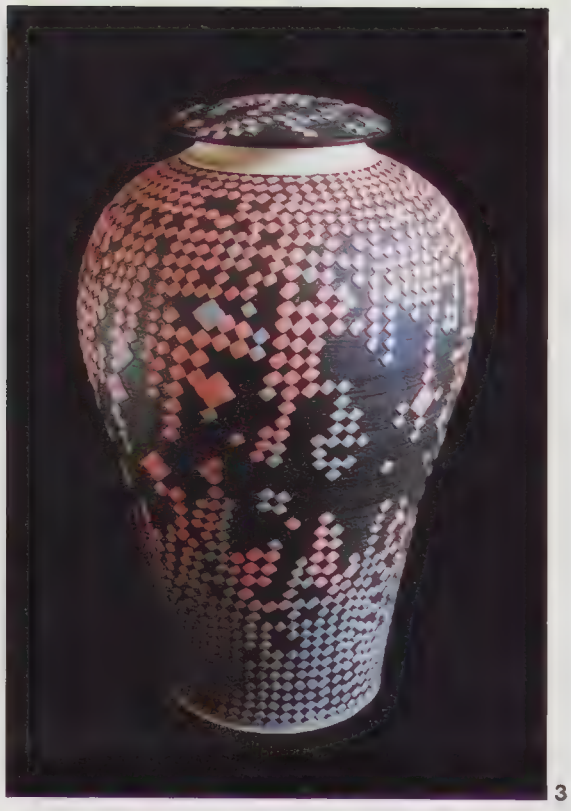

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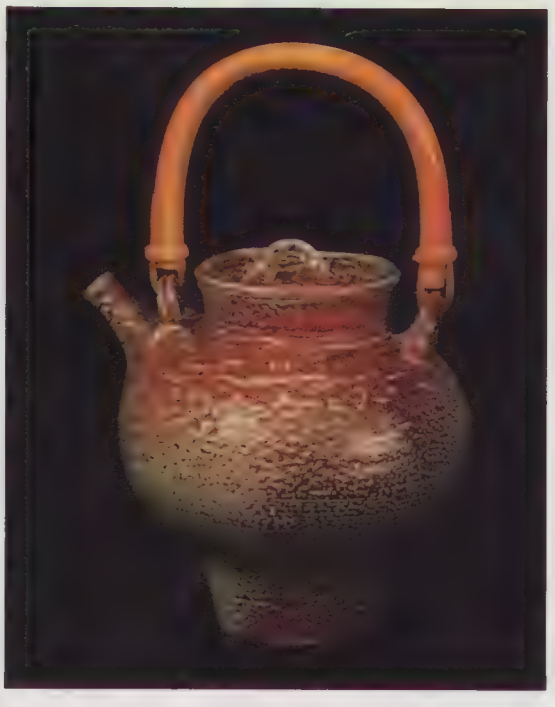

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1. *'Noah At Rest'. Stoneware, modelled and coiled. Height 20 cms. By* ***Diane Peach****.*

2. *'Balloon'. Stoneware and porcelain, hand-modelled, with on-glaze painting. Height 35.6 cms. By* ***Hilary Brock****.*

3. *Covered jar, stoneware, thrown, black slip surface with applied pink and blue squares. By* ***Bruce Nyske****.*

4. *Tea pot. Salt glaze over iron bearing slip. By* ***Janet Mansfield****.*

5. *'Horizons'. Hand built raku form. Smoke decorated with slip and seaweed. By* ***Joan Campbell****.*

6. *Stoneware form with 22 carat gold lustre and etched surface. Height 50 cms. By* ***Alan Peascod****.*

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oriented handbook and places it as a unique and welcome precursor to the literature of definition.

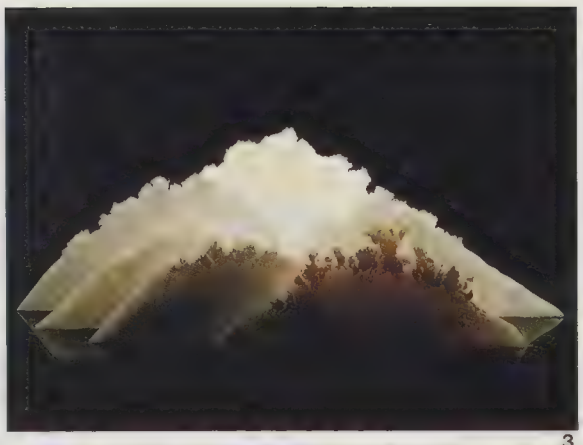
That Australian ceramics is to be part of that literature receives its first international acknowledgement in *Studio Ceramics*.

'It is easy to condemn change and to confine acceptance to that which is well-tried or familiar. It requires a degree of courage to express radical ideas against the mainstream of established practice, especially in an ancient craft like ceramics. But it must surely be wiser to reserve judgement rather than to declare outrage when traditions appear to have been broken. Healthy growth is stimulated by constant evaluation and reassessment of all aspects in any subject. Now is a good time to be involved.'

That Australia is involved is beyond dispute — evidenced by international reaction to travelling exhibitions now in Europe and America and by the publication of books such as *Studio Ceramics*.

Although much recent dialogue regarding contemporary Australian painting and its ability to simultaneously confront regional concerns and international post-modernism indicates an enviable maturity, it is still too soon to anticipate when Australian ceramics will throw off the final bonds of provincialism.

Recognition that image transcends both maker and methodology is long overdue — without such recognition, it is almost impossible to view Australian ceramics outside the context of the decorative arts and it may be argued that the determination of our recent past is deserving of a somewhat better future.



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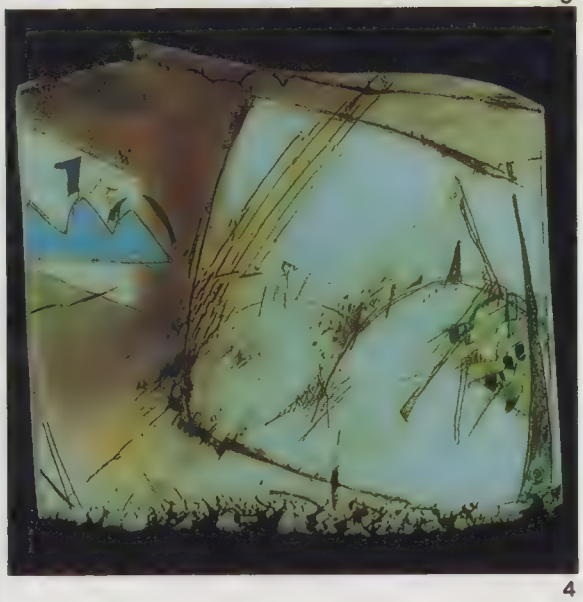

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1 *Mixed media sculpture, composed of slip-cast ceramic 'rocks', sand, paper and wood.*
250 × 90 × 90 cms.
By ***GUDRUN KLIX.***

2 *'Sydney Beach Scene: Lady Jane'. Stoneware with oxides, underglaze stains and inlaid coloured clays under matt and glossy glazes and on-glaze painting.*
W.48 cms. H 38 cms. D 38 cms.
By ***SANDRA TAYLOR.***

3 *'The Wave'. Translucent unglazed porcelain, acrylic base.*
11.4 × 22.9 cms.
By ***ALAN WATT.***

4 *'The Outback Dreamer'. Slabbed earthenware, incised and painted with underglaze stains and low fire glazes.*
67 × 65 cms.
By ***VINCENT McGRATH.***

Photography by Roger Hansen

ARCHITECTURAL GLASS
THE PEELING STUDIO

Nola Anderson

IN recent years there has been an *en-masse* migration of glass to the gallery, where we have learnt to appreciate it for its aesthetic value or in the least instance, to observe its liberation with a degree of bewilderment. Some glass has stayed at home where its liberation has meant a resolution of aesthetic values within the specific social and structural contexts of architecture. The architectural stained glass produced by Peter and Leigh Campbell is a case in point.

Social interaction — unfortunately the term now smacks of slick psychology — can have as much to do with the way stained glass works as its architectural setting and design principles. The medium exists as an art form relating to contemporary social and industrial trends, and in so doing, it offers a significant alternative to our current preoccupation with art as the autonomous object.

The Campbells design and produce architectural stained glass in The Peeling Studio, their workshop, in inner Sydney's Woolloomooloo. They came to stained glass from various backgrounds. Peter studied architecture at Sydney University. During his fourth year, he worked with Col Madigan on the Australian National Gallery, an opportunity he recognises as valuable and stimulating. Peter approaches glass firstly as a designer and secondly as a technician; and lacks the disadvantage of knowing what you can't do with glass because there is always the possibility that you can.

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Leigh studied English and History at Macquarie University and has studied interior design. The latter has given her considerable insight into the potential of stained glass in domestic and commercial architecture. Their stained glass work began with a private exhibition in 1978 and gradually developed into the current professional studio.

Peter and Leigh are aware of the particular issues associated with a medium that must co-exist with the business of architecture. Or, at least, a medium that should co-exist with architecture and all too often doesn't. Treated unkindly, it can be sentenced to the irrelevance of decorative architectural afterthought, that means stained glass solutions often have to be juggled as additions to an architectural system that J.M. Freeland described in 1972 as belonging to 'the impersonal, conglomerate architecture-building-business corporation'.

This, then, is the starting point for many architectural stained glass commissions, after which the artist must try to make some connection between the architectural, social and natural environment that will house his work. The extent that any or all of these factors can be adequately dealt with, depends on the client's brief and the artist's vision.

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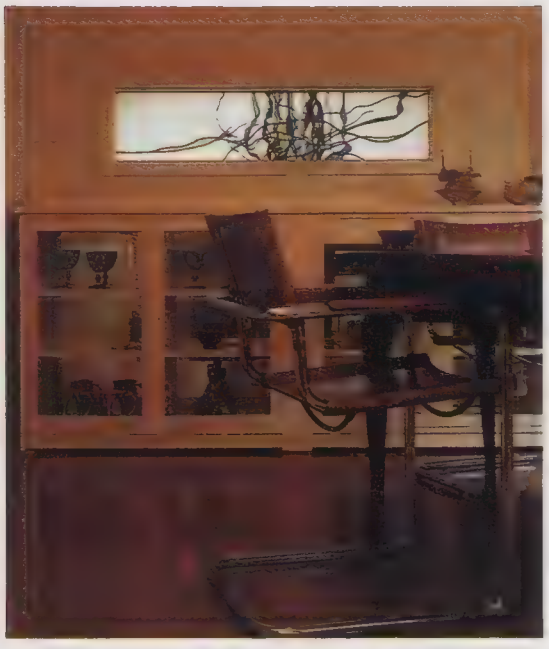
Take, for example, the Campbells' design for a dining room window in a Sydney private residence, commissioned in 1982. It was their response to a functional problem. A dining room window was needed to admit light but to conceal the immediate view, a brick wall. The interior space would have no interaction with the exterior at all. At the same time, the Campbells wished to design a window that was proportionally and socially in keeping with the room. The solution was a wide, horizontal stained glass window at eye level. It lets in the light, obscures the view, accommodates the viewing position of guests or family seated at the table and its clean line complements the contemporary mood of the interior.

The Campbells were also aware of the social environment. They decided that the horizontal window was also ideal for it would not impose on the social concourse of a meal. For this reason, the composition titled 'The Unseen Guest', was subtle, the colours subdued, and the theme expressed enigmatically in abstraction. Attention would be politely caught and gracefully released.



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'The Unicorn Window' was another solution to the problem of concealment, although this time it provided privacy for a bathroom. It had to satisfy a very specific brief from the client in terms of colour and theme and is not particularly concerned with the rules of architectural taste. This time the window was more about personal motifs and interior design and less about relevance to the architecture.

A unicorn was the theme. Not just any unicorn. A medieval tapestry unicorn, and the colours were to suit the bathroom's colour scheme.

The Campbells' achievement was producing a window that satisfied the clients, the function, and their design standards. The top section of the sash window stayed mostly free of pattern, as the clients wanted it, although the design does extend slightly into this area and saves the lower section from being too confined. Fortuitously, beyond this window in the outside garden was a liquid amber tree, that lends its own mottled leaf pattern to the upper sash of clear glass.

This window answered the needs of a personal environment and could have existed quite happily outside its particular architectural setting. Other windows are more concerned, to use a rather dated phrase, with 'where it's at', with their natural or architectural context. Windows can, for example, function as a unifying agent between outside and inside. The window's setting is an integral part of the window itself, and it draws from its surroundings a level of meaning more complex than its basic design components. In this case the window has a social function in providing a sense of harmony between domestic and natural environments.

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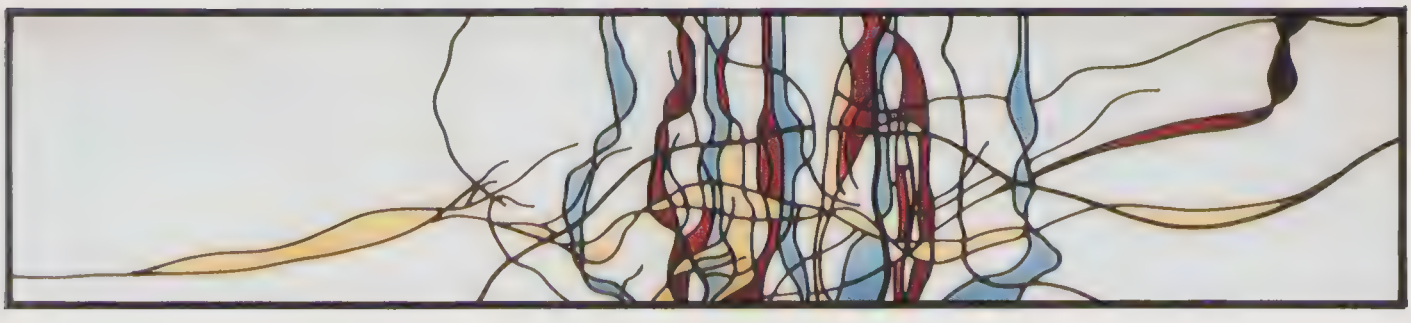
1. *'Stenocarpis Sinuatis' (circular window)*
   Private residence in Sydney
   Architects: Davis, Heather & Dysart Pty Ltd
   Diameter 1100mm (double-glazed)
2. *Arch window in stairwell below circular design*
   1800 x 1100mm (double-glazed)
3. *Peter and Leigh Campbell*

4/5. *'Unseen Guest'*
   Private residence in Sydney
   Architect: Paul Campbell-Allen
   1200 x 250mm (double-glazed)

6. *Laundry windows*
   Private residence in Sydney
   Each opening 450 x 450mm

The 'Water Window', installed in 1981 at a private residence in Bathurst, is a good example. Inspiration for the window came from the surrounding natural landscape, to which it refers symbolically through the theme of nature's water cycle: rain, ground waters and subterranean currents. Although the panel would still work well outside its specific environment, one significant level of complexity would be lost if the window was viewed in isolation.



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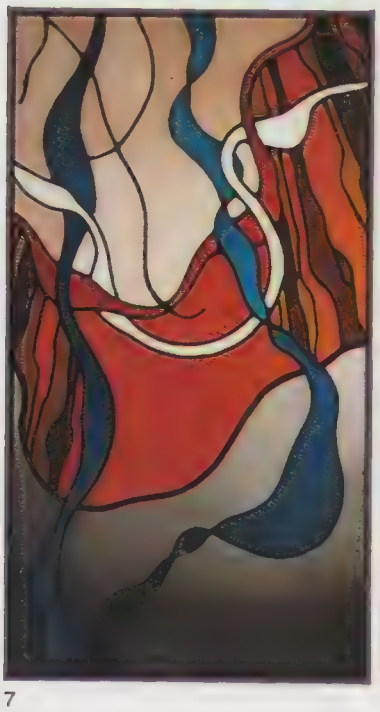

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The water theme is admirably suited to the Campbell's distinctive meandering lines, fluid shapes and bold colours. Emphasis is on design drawn from, though not restricted to, natural appearances. Visually and thematically the window links the domestic interior to the landscape beyond, while as an architectural element it is autonomous, making little reference to the house's structure besides basic function and placement.

Water is also the theme in the panels called, not surprisingly, 'Living Water', designed in 1983 for a private residence in Mosman, Sydney. Again fluid lines wander throughout the composition, though the overall effect is one of imposed control. The flora of the area was the inspiration and Man's presence in it and interpretation of it, is paramount.

The Peeling Studio is operated by Peter and Leigh as a partnership. They share some tasks and divide others. In earlier years Peter would provide the linear design and cut the glass, Leigh would create the colour scheme and assist in construction. Recently the division of tasks has become less clear cut, with input shared from the earliest stages. Having the studio at Woolloomooloo gives them sufficient space to employ additional workers as well as conduct classes. The two are not entirely unrelated, as Peter recognises a general lack of people with adequate professional skills in the field.

The Campbells place considerable importance on the teaching aspect of their studio. In teaching design as well as technique, they are attempting to offer a balanced programme within a short term course aimed at hobbyists and serious students. From the latter, there is always the possibility that potential studio apprentices may emerge. The giving is not all one way though, as Peter and Leigh find the classes socially and creatively stimulating and enjoy the exchange of ideas that is part of constructive learning.

It is difficult for artists to develop personal themes and styles when the majority of their work is done on a commission basis. Australia, it seems, is not ready to invite the stained glass artist in at the initial stages of architectural planning. The result is stained glass that must either accommodate the existing architecture or ignore it altogether. Treated without care, the former can lead to design compromises, the latter a window that is at best, decoration.

The Campbells approach their commissioned work with a conscientious effort to maintain the integrity of the existing structure, satisfy the expectations of the client and realise their own standards of design. When all goes well, the mix creates dynamic work. When the three conflict in any way, the potential that such integration offers is considerably diminished.

The windows designed for a private residence in Kirribilli show how the three elements work together. As they were commissioned to produce a number of windows within the one house, the artists were able to create a thematic and visual progression, beginning at the entrance door panels and leading down the front hall to a staircase at its far end, where there was a tall, arched window topped by a circular one. The individual windows were linked by a thematic progression: gum trees with some accents of beech in the front panels, predominatly beech in the arched windows and a huge single red Stenocarpus blossom in the circular window. Entry to the house is thus engineered in a controlled, theatrical manner, from anticipation to resolution. The glass is an integral part of the way the architecture works and the way people move through it.

Such broad control over a project is not always possible. Difficulties arise when the existing building structure holds no particular advantages for stained glass, especially if there is no appropriate light sources. The Campbells' window for 'Amy's Disco' at the Sydney Hilton confronted such difficulties.

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7. *The water window*
   Private residence in NSW
   Architect: Paul Campbell-Allen
   Opening 2100 x 400mm (double-glazed)
8. *'Unicorn' window*
   Private residence in NSW
   2100 x 400mm
9. *'Living Water'*
   Private residence in NSW
   Architect: Fisher Hudson Pty Ltd
   Overall opening 2800 x 2000mm
10. *Entry doors in private residence, Sydney*
    Each opening 1730 x 680mm

'Dyptych: Life is always more than it seems' Exhibition Panel

Discos tend to be populated at night, when stained glass is not at its best. 'It looks superb', says Peter, 'at two o'clock in the afternoon', — a time, one would assume, when disco goers are sleeping it off. The cleaners, it seems, are the only people to view the window in all its glory.

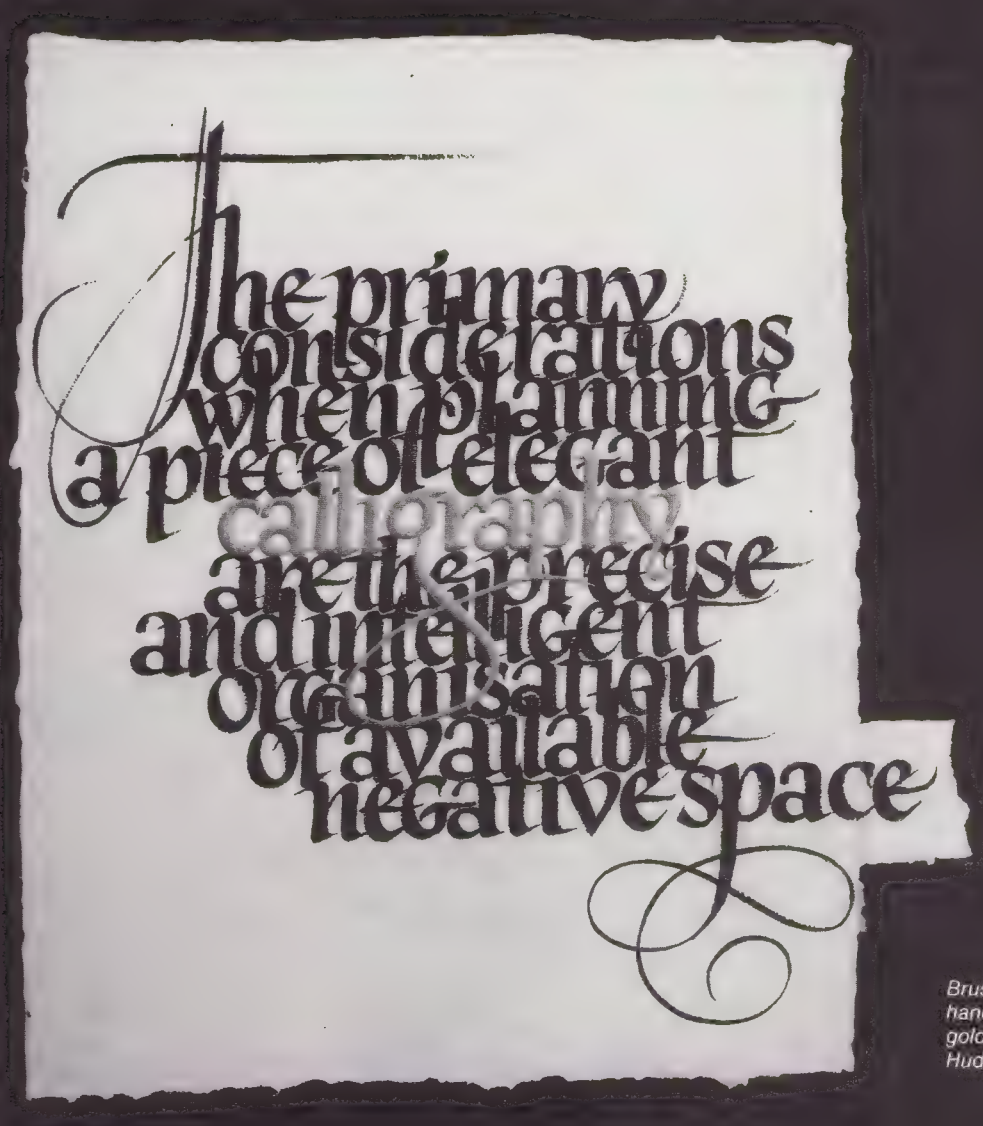
Lighting difficulties aside, the 'Amy's' panel shows the Campbells' distinctive ability to work well despite existing constraints. In addition to creating a technically accurate picture of Amy Johnson's aeroplane, the artists have managed to make the whole panel work well as design. This facility is emerging as one of the Campbells' most useful accomplishments and is an essential ingredient for survival in a world that commissions such disparate things as unicorns and vintage planes.

The Campbells are also developing a distinctive approach to colour, used boldly, although always with the appropriate mood or theme in mind. Leigh chooses colours directly from glass samples in preference to preparing an initial scheme in some other medium such as paint. Amy's plane is saved from the boredom of technical replication by a bold colour scheme, strong contrasts and simplified, entertaining forms which all add up to a rather lighthearted celebration of aviation history. Distinctive too, are the free flowing lines which define the colour areas. They are indicative of the Campbells' usual *modus operandi*: line first, then colour.

These characteristics were present in earlier works such as the autonomous panel 'Life is always more than what it seems', made in 1978. The title gives sufficient interpretation to the abstract schema, which begins as a few subdued lines and then bursts into a fluid profusion of pattern. Although abstract, the design is anecdotal, a trend that has been developed in later works such as the 'Water Window', though the latter has a more sophisticated colour scheme. Abstraction was later to be used in a less anecdotal form in works such as 'The Unseen Guest'.

In addition to architectural work, Peter Campbell is keen to explore the expressive potential that autonomous panels would provide, stained glass without the social responsibilities of a window. Leigh is not so keen. She prefers to work within the social and technical context that a window implies.

This emphasis is certainly the most significant one in their work to date, and the one which holds greatest potential for growth within Australian architecture. While artistic souls are fired with optimism by visions such as those of Walter Gropius, whose Bauhaus proclamation espoused a building of the future which 'will embrace architecture and sculpture and painting in one unity', the possibilities for such co-ordination at present seem remote. Peter and Leigh Campbell's work is a significant step in at least bringing stained glass a little closer to the main fabric of architecture and the people who live in it.


The primary considerations when planning a piece of elegant calligraphy are the precise and intelligent organisation of available negative space

Brush lettering on handmade paper, with gold relief by Mike Hudson 42 x 54 cms.

CALLIGRAPHY, the art of beautiful writing or penmanship is reflected in the history of the written word. Roman letters of 2,000 years ago, incised in stone, form the basis of our modern Latin alphabet. The letters are identical to the Roman capital letters of our modern typefaces — elegant, perfectly balanced and proportioned.

From these simple origins the letters were coped by reed and quill on papyrus, vellum, parchment and paper, and abbreviated, added to, contracted, condensed, decorated, italicised, embellished and 'illuminated' with gold. Much of the work was done by the educated class at the time, the clerics or monks in the monasteries. Movable type brought a decline in this art form in the mid 16th century.

The typeface used in the early printing of the Gutenberg Bible in the late 15th century was a faithful copy of the Germanic black letter or as we know it, 'Old English'. The history of Europe, of art and architecture is reflected in the changing shape of letters. The nature of the subject matter, the materials used, the tools and how they are held also reflect the history of the past centuries. When writing was comparatively rare, letters were big and round. As the need for education and information expanded, materials like skins became more scarce, letters became smaller and the increased speed of writing created an italic slope.

The Industrial Revolution precluded the need for the skills of the scribe. Books and printed material, mass produced, brought education to a rapidly growing merchant class. Although an army of writers were required to record sales, keep accounts, write letters and produce documents, hand writing became more generally practised as a communication tool.

The writing skills became less monastic and more secular. The clerics became the clerks. Then of course, with the advent of the typewriter early this century, and later the birth of the ballpoint, the broadly practiced writing skills declined.

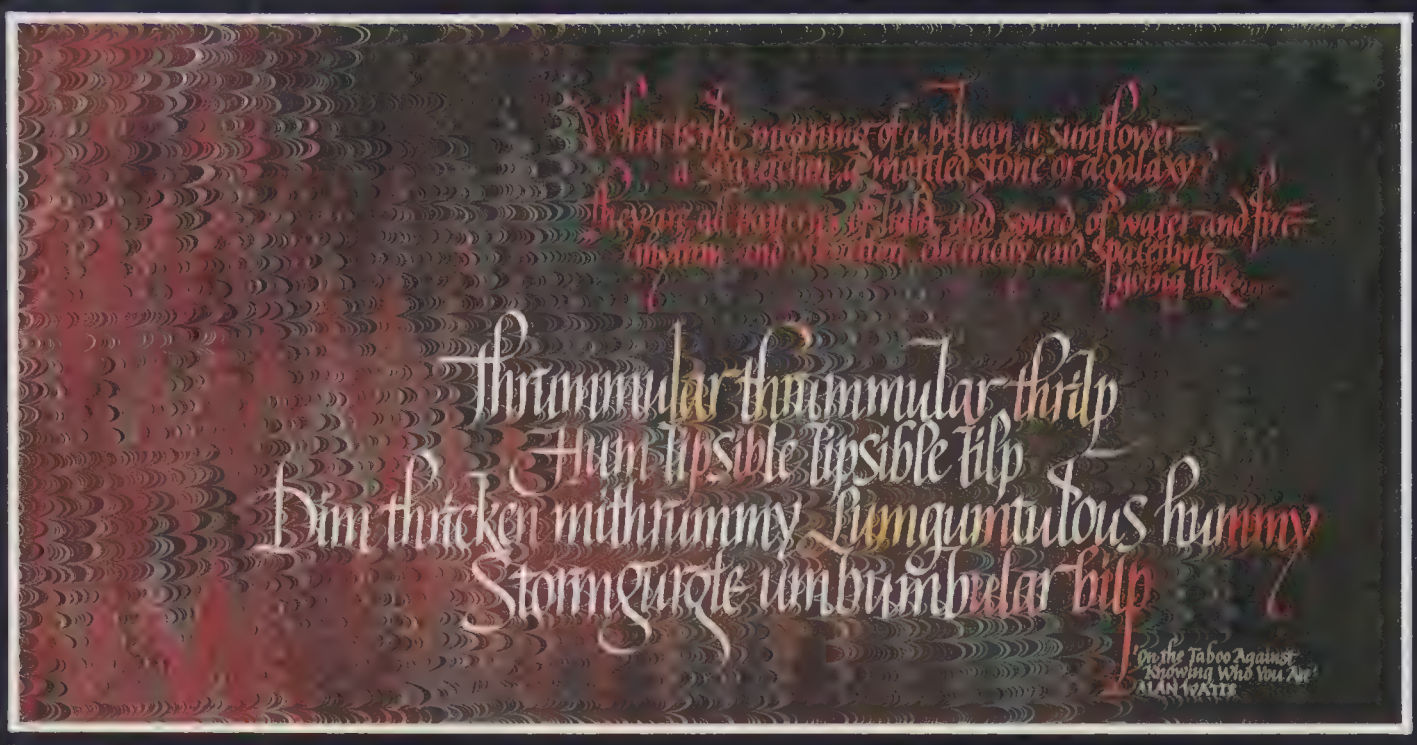
Today, with the overwhelming expansion of technology reflected in the graphics industry, the ancient and fading craft of beautiful writing is now sought and nurtured. It is important that valuable traditional skills be cherished. Calligraphy is a slow and diligent craft, requiring years of practice, precision and patience. Distinguished work requires great skill and professional scribes are few.

In England, the Society of Scribes and Illuminators was founded 62 years ago, inspired by Edward Johnston and a group of craftsmen interested in 'the advancement of the crafts of Writing and Illuminating by the practice for itself alone; the aim of the Society should be zealously directed towards the production of books and documents wholly hand made'.

The outstanding feature of the work in Britain today is the production of formal works for public and private bodies for the expression of honour and appreciation. Ceremonial documents rich in burnished gold with all the pomp and splendour of heraldry are produced for the Crown Office and the House of Lords.

In the United States the interest has extended to an appreciation not only of formal calligraphy but calligraphy as an art form where the well-informed and appreciative public not only enhance the state of the craft but help create a desire for works of quality. Calligraphy is indeed flourishing throughout the US. Americans, aware of the need to uphold the traditions and history of the craft established in another continent and in another time, have endowed the craft with a flair and vitality, a wealth of creative expression without abandoning the disciplines — that is both exciting and incredibly inspiring.

Margo Snape

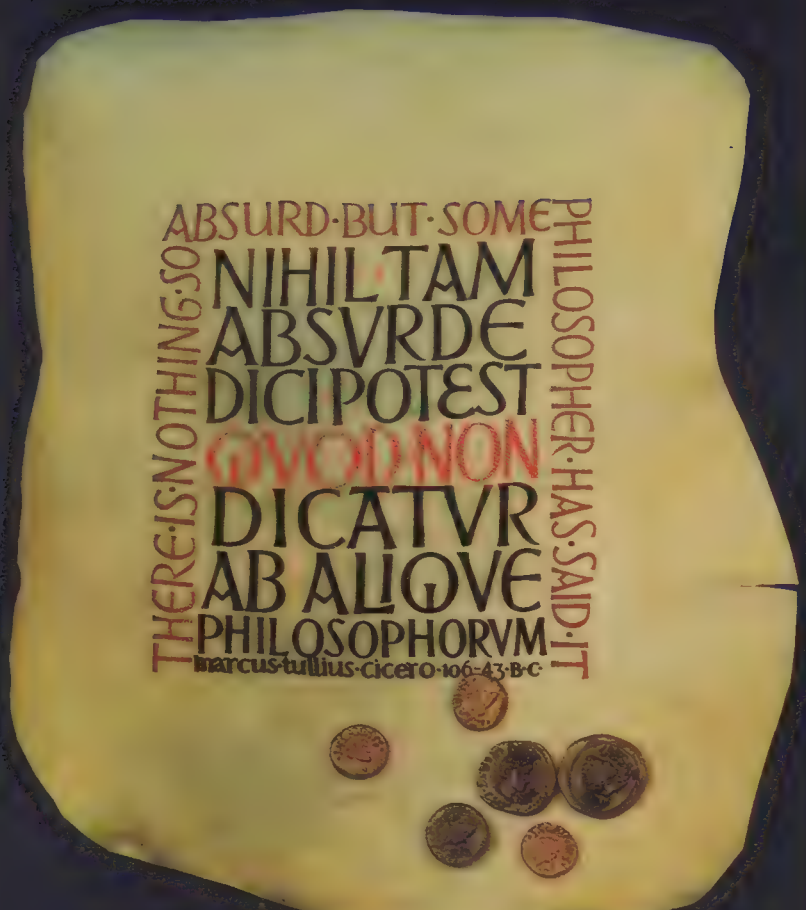

What is the meaning of a pelican, a sunflower
a sea urchin, a mottled stone or a galaxy?
the roar of lions, the cries of birds and sound of water and fire
thrummular thrummular thrilp
Hum tipsible tipsible tilp
Dim thicken mithrummy Lumgumtulous hummy
Stormgurgle umbumbelar bilp
'On the Taboo Against Knowing Who You Are'
ALAN WATTS

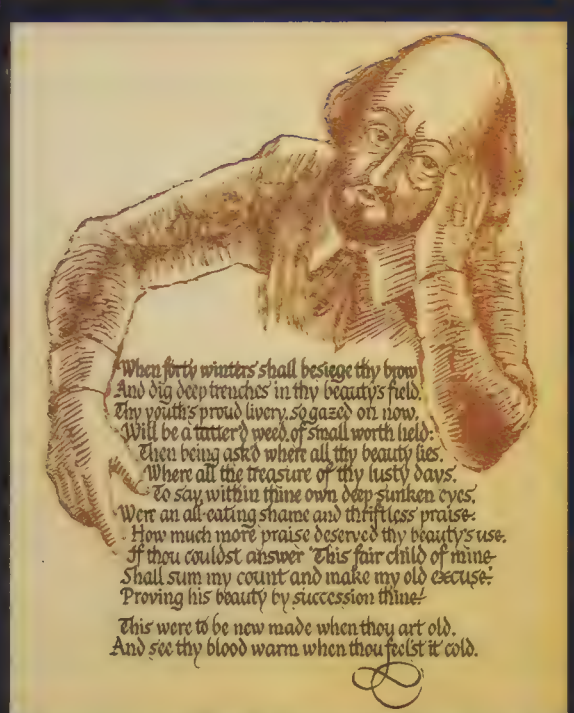
Above: Pen inscription on hand marbled paper, both by Margo Snape.

Right: 'Award Certificate' pen lettering by Margo Snape.

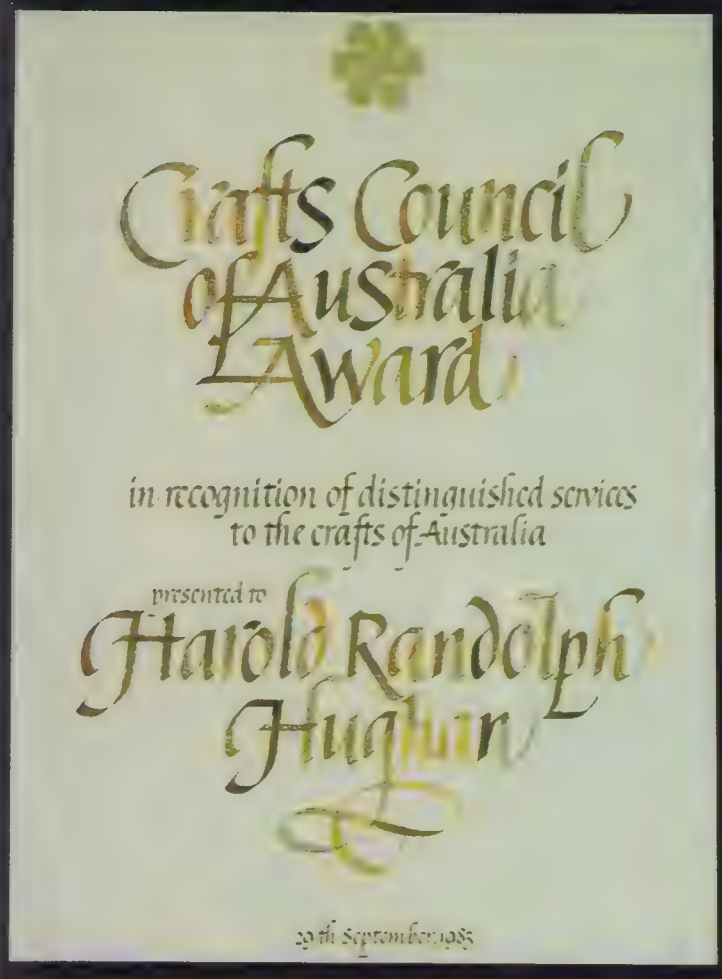
Below: Brush lettering on vellum with relief moulded coins by Mike Hudson approx 30 × 42 cms.

Below right: Shakespeare Sonnet, pen lettering and lino-cut illustration by Mike Hudson 27 × 34 cms.

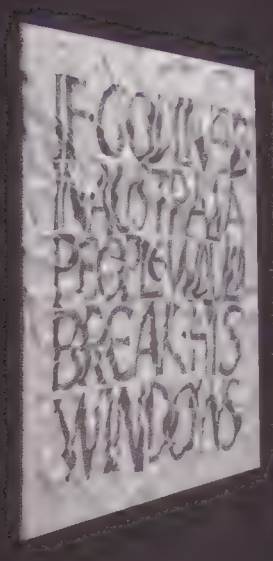


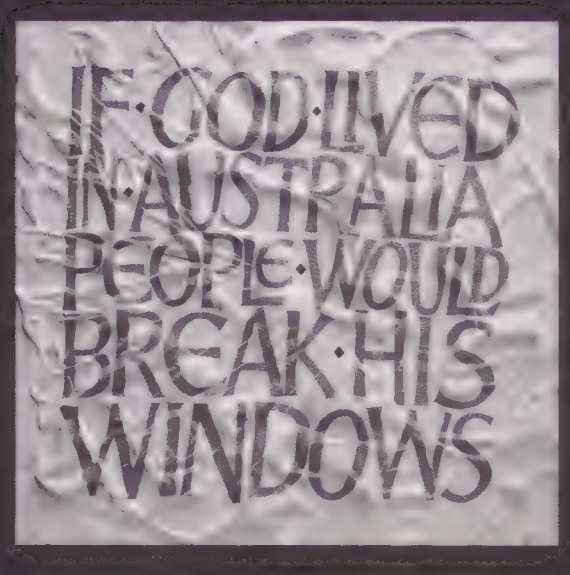

When forty winters shall besiege thy brow
And dig deep trenches in thy beauty's field,
Thy youth's proud livery, so gazed on now,
Will be a tatter'd weed, of small worth held:
Then being asked where all thy beauty lies,
Where all the treasure of thy lusty days,
To say, within thine own deep sunken eyes,
Were an all-eating shame and thriftless praise.
How much more praise deserved thy beauty's use,
If thou couldst answer 'This fair child of mine
Shall sum my count and make my old excuse,'
Proving his beauty by succession thine!
This were to be new made when thou art old,
And see thy blood warm when thou feel'st it cold.

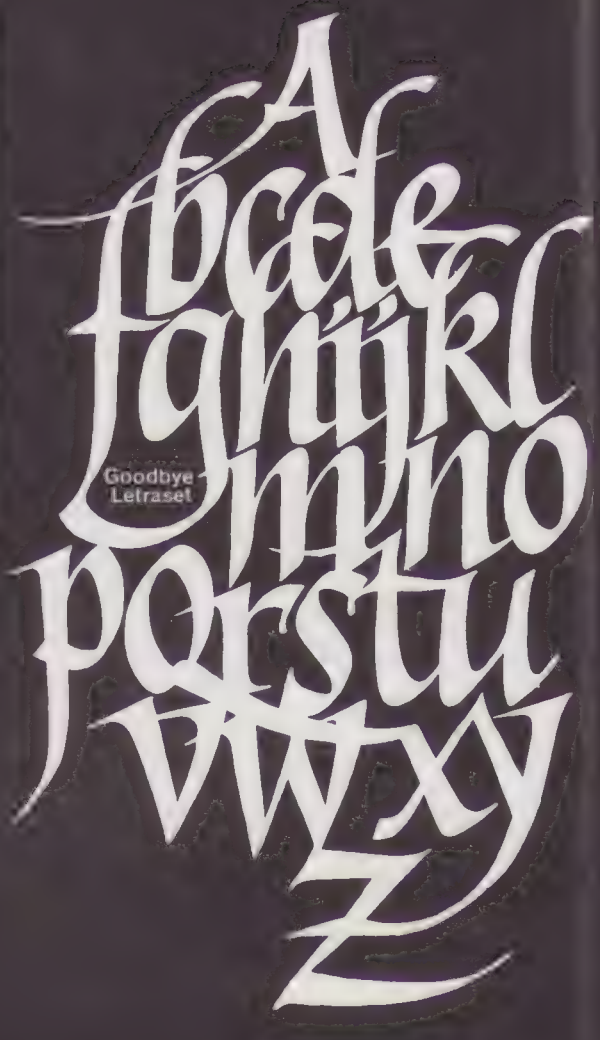
'Award Certificate', pen lettering by Margo Snape.


Crafts Council of Australia Award
in recognition of distinguished services to the crafts of Australia
presented to
Harold Randolph Hughan
29th September 1985

Brush lettering with raised gold mask on handmade paper by Mike Hudson.





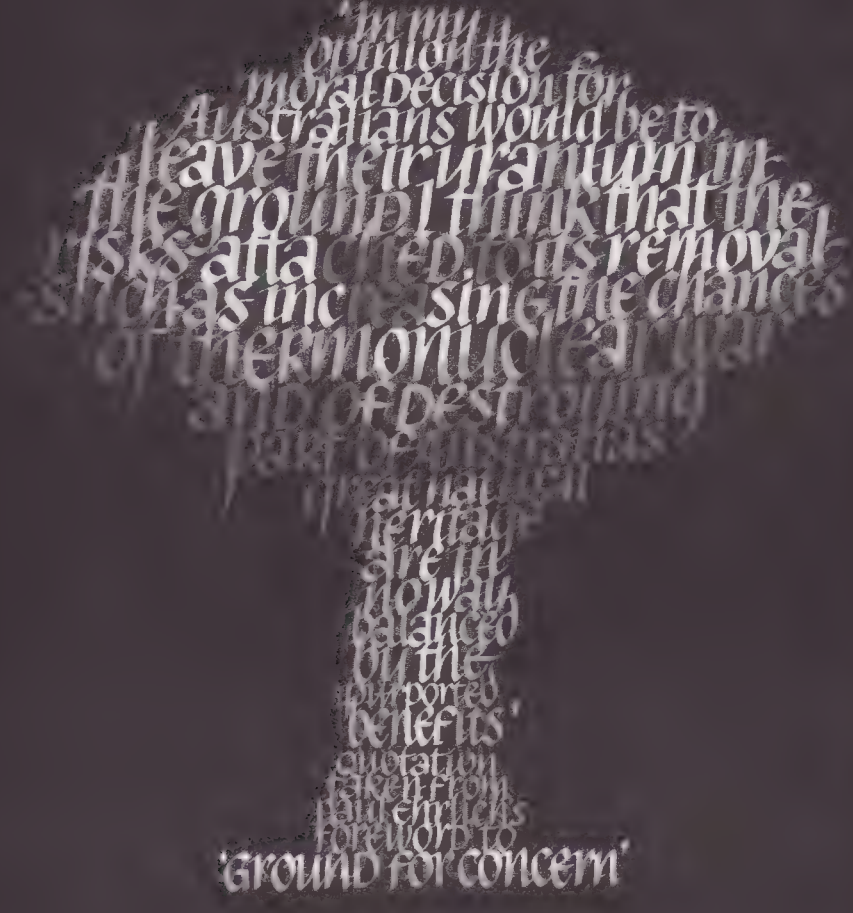


Brush lettering on plaster relief by Mike Hudson 52 × 50 cms.

Pen lettered alphabet by Mike Hudson 28 × 17 cms.

'Symbol' by Margo Snape.

Quotation from 'Ground for Concern', pen lettering by Mike Hudson 20 × 20 cms.


'In my opinion the moral decision for Australians would be to leave their uranium in the ground. I think that the risks attached to its removal are unacceptable. The chances of thermonuclear destruction are far greater than the chances of peaceful use. The benefits quotation taken from Paul Ehrlich's foreword to 'Ground for concern'

CALLIGRAPHY WORKSHOPS PLANNED

Donald Jackson is a leading modern calligrapher. He is probably the best known of all calligraphers practising in the English-speaking world.

Born in 1938, he studied at Bolton College of Art, Central School of Art, London, and Goldsmith's College, University of London. He has been Scribe to Her Majesty's Crown Office at the House of Lords since 1964 where he prepares numerous letters patent under the Great Seal, particularly for peerages and royal charters.

Jackson pioneered the revival of calligraphy in America where there are over 30 societies established from coast to coast. He lectured in the USA in 1969 and in 1976–77 he was Distinguished Visiting Professor of Art at California State University.

Mr. Jackson will take three workshops in NSW this year. An Advanced Workshop and a Beginners Workshop will be held in late August at the University of New England in Armidale, and will be a two week 'Residential Study'. There is space for thirty people. Prospective calligraphers should have some background or basics in lettering or related arts as the workshops will be what Mr. Jackson calls a 'Yeast Group'. He intends to get artists brewing to develop skills and in turn, to encourage or perhaps teach others. Those wishing to attend the workshop must consider the time required and the costs involved. Cost of the major residential sessions may be approx. $280 in addition to travelling costs.

The third workshop will be held in Sydney at the University of Sydney (Saturday, 15 September to Wednesday, 19 September) and will probably be simply a shorter version of the major workshop. This will also be for 30 people from any State, if students cannot attend or afford Armidale they may be able to make it to Sydney. The fee for this workshop (non-residential) may be approx. $120.

Contemporary Designer Bindings Europe—Australia

Edgar Mansfield

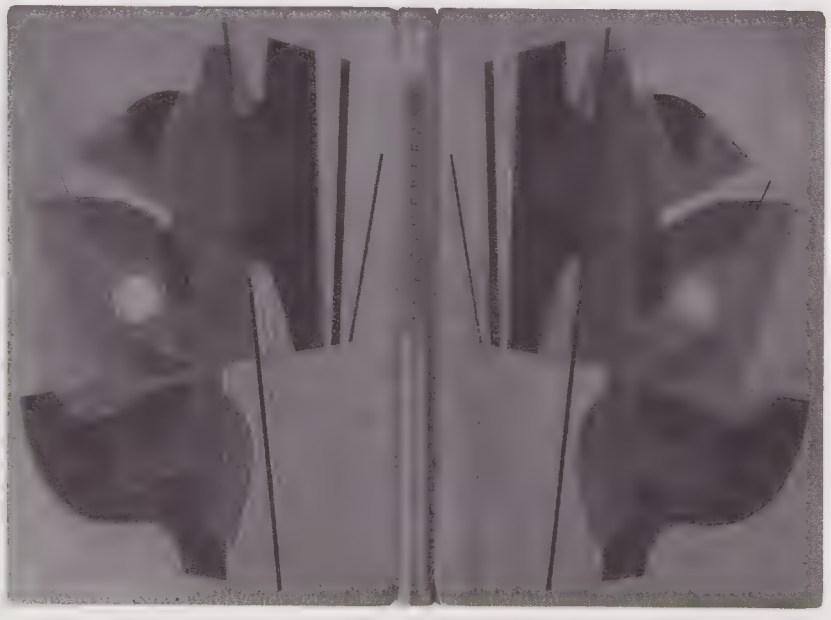
THIS exhibition of fine bindings suggests the unprecedented variety of creative experiments which have occurred since Pierre Legrain introduced abstract modern design to the book cover immediately after the First World War. For hundreds of years decoration had been limited, with few exceptions, to symmetrical pattern based on small flowers, leaves, dots, curves and straight lines. Similar to carpets, wrought iron, lace or wall and ceiling design, they varied between rich massed glorification and extreme simplicity, according to taste or fashion.

To the decorative past, which continues with greater variety imagination and even skill, has now been added the creative artist designer craftsman, enriched by direct contact with the creative art of this century. A new feature also, is the relationship between design and the content of the book. A number of bindings reveal this to a greater or lesser degree. It remains for the viewer to exercise his preferences and judgement. Certainly, the superb craftsmanship, in some examples amounting almost to exhibitionism, will be admired by all.

> ***'After that to a bookseller's and bought for the love of the binding three books'***
>
> Pepys Diary, May 15 1660.

Many of the bookbindings illustrated here are in an exhibition the Crafts Council is organising to visit seven states between August '84 and March '85. European works have been loaned by Designer Bookbinders — London, Les Amis de la Reliure Originale — Paris and Centro del Bel Libro — Asiona. Qantas Airways are generously providing international freight for the British and Swiss works and major assistance with the First National Conference of Craft Bookbinders — Australia. Conference enquiries: P.O. Box 327, Canberra 2601.

Edgar Mansfield: *'The Cyder Feast'. Yellow goatskin, multi-coloured inlays/onlays. From Elizabeth Greenhill coll. 170 x 250 x 20 mm.*



The remainder of this article is for those who need or wish to penetrate this complex subject more deeply.

The creative act does not reflect the age, it *is* the age. The rest is repetitive craftsmanship. It could even be argued that the creative act is the purpose of existence, and that only man uses this talent consciously.

The creative act, and the craftsmanship involved, is like an iceberg with far more concealed below the surface than is clear to the observer. There are more than thirty separate operations involved in a fine binding and some, for example, making end papers, covering with the wet pasted leather, edge gilding, and gold tooling, require speed for success. Even transferring the infinitely thin gold leaf from its book to the gold cushion requires long practice. Merely watching the 'finisher' strike a letter on the leather spine is only the tip of the iceberg. Among other things not seen or recognised, is the constant angle as the tool leaves the leather, and the uniform depth of the impression. Gold flashes with the angle of light and any change along the line of letters will show as uneven in brightness. Only the realisation that there is no *minor* operation however small, and why, can lead to good craftsmanship. That is the secret. Bookbinding is one of the most difficult of the crafts, and it may be also the greatest art form, among the so-called 'Crafts'.

The primary function of a fine binding is to ensure that the book will survive efficiently for several hundred years before it requires repair or restoration — which is also a very important bookbinding craft in which many of the exhibitors in the current international designer binder show in Brisbane are equally proficient. Several are world authorities. The decoration of the cover is a bonus, a unique addition of beauty and celebration, which 'for love' may add extra care to the binding. Today it is also a personal creative expression.

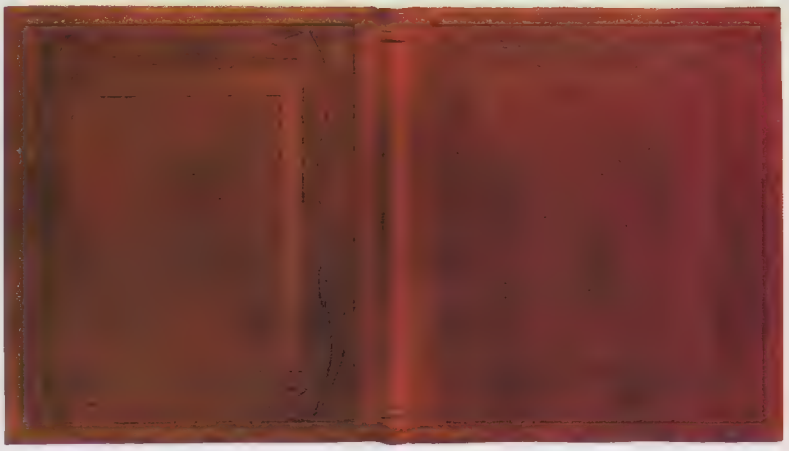
A creative artist craftsman in daily contact with a medium responds to its unique qualities and explores its possibilities. Within the creative act, the means and the expression must unite perfectly otherwise the end suffers, and the expression is diminished. Only the artist craftsman, by knowing his medium intimately can achieve this fusion. In the process he may also discover new techniques suggested by the medium, which sooner or later will suggest new directions in creative expression and expand the creative scope. Expression and technique are symbiotic.

In 'Expressive creative art' the technique is normally absorbed, and seen only when looked for specifically. In 'Decorative creative art', especially when the designer and craftsman are two different people, there is a great temptation for the designer to challenge the medium. When this happens, the result is often a display of technical virtuosity and exhibitionism — a brilliant new 'fanfare' style, glorifying the means almost as an end in itself.

continued on page 40

Trevor Jones: *'Vathek'.*
Yellow native tanned and dyed Nigerian goatskin with inlaid natural calf, dyed. Various inlays/onlays.
160 × 230 mm.

Ron Eadie: *'The Amazons'.*
Sewn on five cords and laced in. Full Niger moroco with 'oasis' onlays. Blind and gold tooling. Suede doublure with hand marbled (McLaren) flyleafs. French style silk headbands. Gauffered top edge.
210 × 290 × 45 mm.



Jack Harding: *'Australia'.*
Tape sewn and laced in. Tan calf with tan stain. Carved gumleaves and wattle with seeder tool.
240 × 280 × 17 mm.

Brian Hawke: *'Henry Lawson'.*
Tight back, raised cords laced in. Alum-tawed pigskin and Queensland walnut covers.
220 × 285 × 60 mm.

top right

Ivor Robinson: *'Sixe Idyllia'.*
Brown goatskin, white, black and beige inlays with gold tooling. From Elizabeth Greenhill coll.
245 × 335 mm.

James Brockman: *'Hamlet'.*
Full parchment binding with multi-coloured calf beneath, gold tooling, silk doublures
138 × 204 mm.

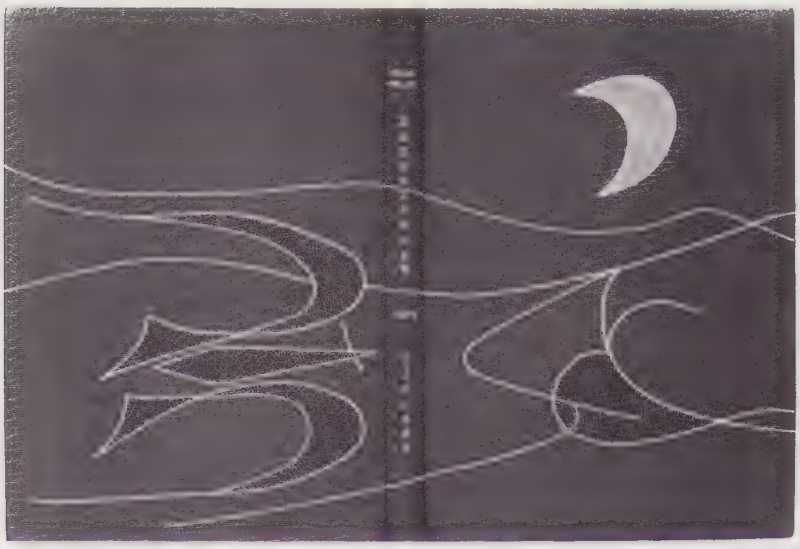
Mike Hudson: *Canterbury Tales.*
Tape sewn, split board assembly. Hollow back, scarf-jointed buffalo in green and black. Red 'chieftan' onlays. Low relief carved wood figure of author. 150 × 230 × 50 mm.

continued from page 37

Works of art are organised and integrated by a design structure in a way similar to musical composition. In this article the word 'decorative' is used when the design structure is created *primarily* for its own sake, and therefore takes precedence by asserting itself. 'Expressive' is used when the form of the organisation is dictated *solely* by the mood or expression to be conveyed. Nothing is introduced for its own sake. Not even gold is used, unless it is relevant and therefore required.

Space is an equal partner in the creative act, and a large space may become inactive, and weaken the expression. When a large space is required, it may be integrated and given life by using native dyed leather (with its colour and tonal variations) and positioning the traced design to utilise the best active variations within the space area.

It is a weak philosophy to rate the economical value of cutting more covers from the skin, above the effectiveness of the result. Another technique is to increase the grain texture in the space area during covering. This, and the textural relevance to the expression, are the primary reasons for this technique. (An expressive design is always created first. How else could the leather and therefore the end papers be chosen, and many other features allowed for?)



Christina Portmann:
'Erzählungen und Märchen'.
Full red morocco with blue and yellow inlays, white linework.
160 × 220 × 30 mm.

Louis Rietmann:
'Evangelium Johannes'.
Full orange morocco binding, white leather lined decoration. Linen bound slip case.
190 × 270 × 20 mm.

The bookcover may be regarded as a tryptich composed of front cover, spine, and back cover. Whether the designs are separate and related, or one design extends all round, each must also live as a contained unit. (The imaginative designing of the narrow rectangle of the spine, and its integration with front and back, may be a good measure of the artist's talent.)

The general design concept may be evenly distributed within the rectangle, may contain one or more units of emphasis, or be a significant fragment 'cut' from a panorama. Several factors contribute to integration, as opposed to disorder. A unit of climax, or a unique unit, because of the attention it commands, must be well within the rectangle, and designs which cut the edge are best in sonata form, i.e. with beginning and ending related and variations and contrasts reserved for the development section within. (See the cubism of Braque and Picasso.)

This means that if the design cuts one edge it also cuts the opposite edge, and in a similar direction. Designs which begin in one direction, e.g. the vertical, and end in another, the horizontal, tend to break into two stories instead of one. This is frequently solved by interlocking, by which the two directions infiltrate — the verticals upward and the horizontals downward. These ideas apply equally to colour and tone. There is often a marked difference between *the structural* form of pictorial description, and of creative art. The former begins with the subject or object, and continues from there, while the creative artist/designer begins with the rectangle and creates an adventure of forms and spaces within. He creates like the composer of music.

None of this is entirely true, of course, because the pictorial artist does consider the rectangle, from the beginning, and much creative art, for example abstraction, begins with objects, but the difference remains valid, and often inherent even when a pictorially trained artist turns to pure abstract. There is often a land and sky, sea and land, or sea, land and sky division in the work — two or three statements rather than one. Of course, it is very dangerous to make all these positive statements about creative art, which ignores barriers and dogma. It may be excused perhaps, as a personal opinion, without evaluation or criticism. Everything above will be found in the bindings on exhibition and the viewer may judge for himself.

The subject is creative art, in whatever form it may take. Even the decorative field is considered admissible since the emergence of Op art. The viewer is invited to evaluate these bindings as works of creative art, bearing in mind the recent acquisitions by national art galleries or museums of modern art. A number of these bindings may prove superior. Until galleries of creative art cease to practise apartheid, class distinction based on media or use, no crafts however creative may be eligible to enter. Most visitors know of the kitchen sink stuck to a piece of wood, and the hundred or more bricks, which the Tate Gallery purchased, and long before that, a few half open books stuck on canvas and burnt also qualified for admission. These became eligible along with torn canvas and 'found' objects, because they had been rendered useless, and had never been offered as works of art before. Even the cover torn from a book and stuck onto a board would qualify, while the original book would not. At the moment, a number of artists are transforming books into 'objects' which may qualify for inclusion, and should be judged on their own creative merits as objects, and not as fine bindings when they are not. The question is, should fine bindings also qualify for admission, *on merit?*

Perhaps museums of modern art will mature and come of age, only when irrelevant barriers are removed. Is it possible the Australian public galleries of fine art will set an example by purchasing creative works of art in the so called 'crafts' and displaying them in the same rooms as their paintings, sculpture, and 'objects'

The opportunity is here now. Is the vision and the will?

BOOKBINDING-THE BEST PROFESSION

Hugo Peller (Solothurn/Switzerland)

As a Swiss bookbinder, I am particularly pleased to be able to express, on the occasion of the *International Bookbinding Exhibition* some thoughts, experiences and objectives pertaining to my profession.

In Switzerland, as in all European countries, bookbinding has been cultivated for hundreds of years. Switzerland has been influenced in its culture and art by France and Germany and in bookbinding, we find French and German techniques equally represented. Most Swiss bookbinders were trained in German schools, such at the *Otto Dorfner* school in Weimar, which is worth a special mention, and that is why we have always used German technique more widely. I find French bookbinding more elegant and beautiful and therefore I visited the famous *École Estienne* in Paris where I learned the French art of decorating and gold inlay under Professor A. Jeanne. I also had a look around at other good bookbinders and found it was not easy to approach them: they worked behind locked doors, jealously guarding their knowledge from outsiders. It was only by outsmarting them with all sorts of tricks that they allowed a look at their techniques. One could feel how these bookbinders worked with body and soul. Even today the bookbindings of these artists reflect their skill and working ethos.

It was interesting and new to discover so many specialists worked on a book: the leather parer, gold cutter and inlayer. All of them did their work quietly, confidently, efficiently and precisely, to a certain extent, with their own newly developed tools. By spending hours and often days with them, watching their movements and body positions as they worked and the use of the paring knife and tools for inlaying, I was able to acquire the same confidence and experience. In all my years as a teacher, not least, the last five years as director of the *Centro del Bel Libro* in Ascona, I have always strived to pass this knowledge on to my pupils.

A bookbinder can only accomplish a competent binding from start to finish when the binder has studied and mastered all the techniques. In Paris I noticed only a few bookbinders did all the work on a book themselves. Yes, even the famous Paul Bonet that one hears and sees so much of, was not a bookbinder but a drawer. He took the orders, worked out the decorations in detail and then gave the books to his specialists to complete. This did produce perfect binding but to divide the work among specialists goes against my own personal feeling: the creation of a homogenously designed and produced work would never have been accomplished, as made possible through many years of working together with the Swiss artist Hans Erni. The six volumes in this exhibition *C.J. Burkhardt/Werke* with the back worked out to the last detail are an example of this assertion.

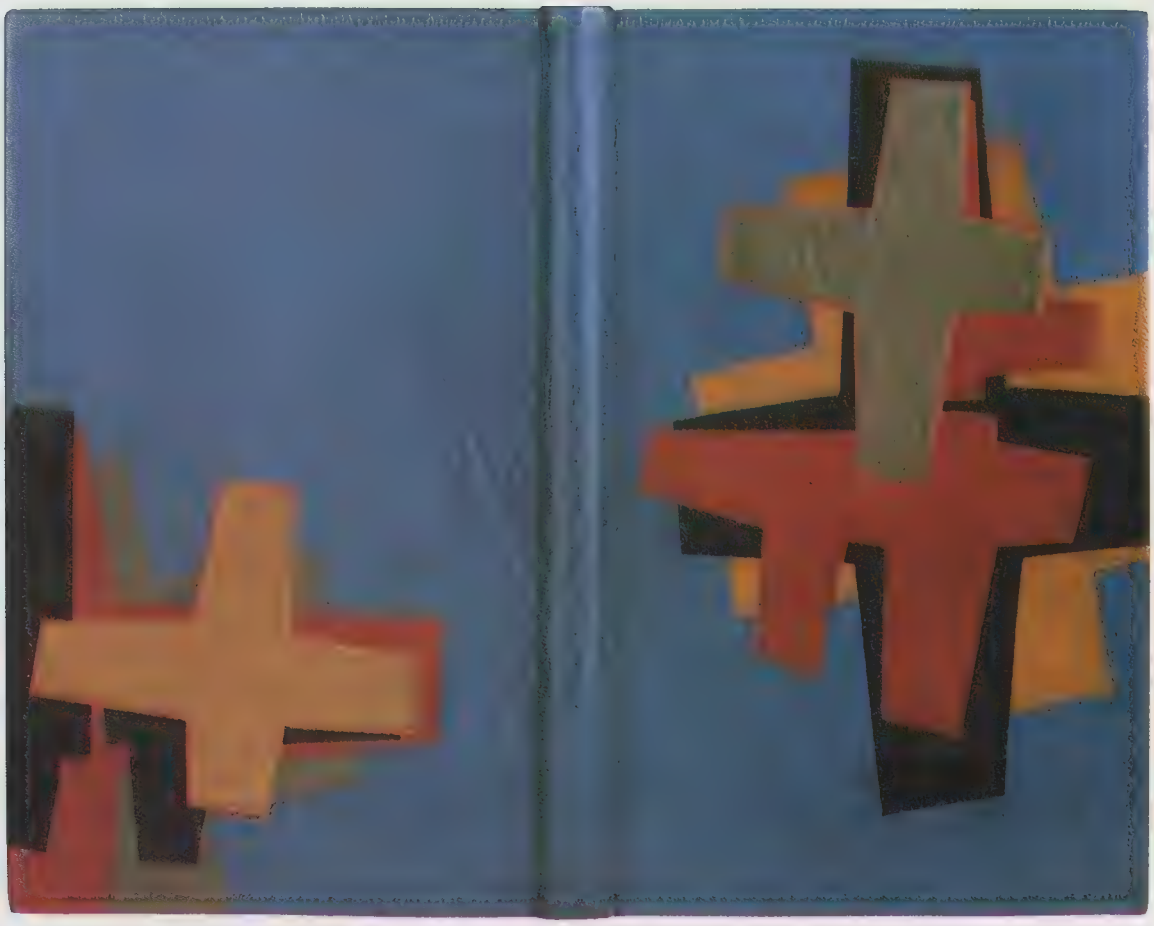
Only a few more thoughts with regard to book decoration. In the period prior to Art Nouveau, bookbinders were restricted to the ornament of their time, placed on the front and back of works by brass stamps. Individual designs were neither possible nor desired. The picture has changed today. There are no longer any unavoidable or generally accepted designs restricted to a certain period and style. Lack of style has become a style in itself. This leads to deeper involvement with book content. The binding more or less gives an indication of a work's hidden message; they should be as one and help the readers' access to the book. The aim should be a harmony of bookbinding and content and attain the greatest effect with minimal means. The binding should adapt itself to the book and not dominate.

Decoration begins with the choice of binding, the material and colour but good technique is still most important of all. Perfect technique can be decorative in its own right. Today, unfortunately, we notice that bookbinding is moving further and further away from technique by improvising or using machines, simply being satisfied with covered volumes, neglecting book edges and dispensing with leather or partly leather volumes. Today, more than ever, even bookbinders who no longer master the technique or mere designers who are not actually bookbinders abuse book content by overloading the binding with foreign materials or senseless stupidities. A good bookbinder respects the leather or parchment and allows the material to speak for itself.

We should also not forget that the back of a book is its cover and must be included in the decoration. A correct choice and positioning of lettering and lines is always an exciting exercise and neglecting this often leads to poor quality when compared with earlier bindings.

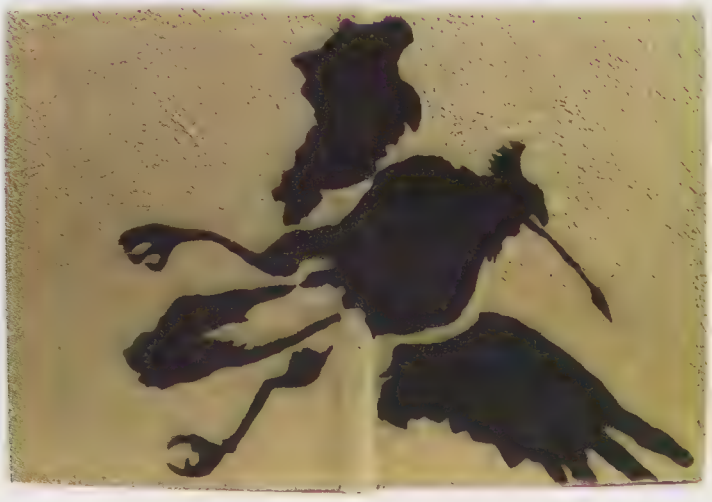
As Swiss bookbinders, we should consider it our duty and purpose not to give up the valuable and well thought out technique of bookbinding. We should preserve and continue a technique that is one with the means of decoration; perfect gold cutting, gold and blind blocking, leather editions, line ornamentation and so on. This is the only way we can save our beautiful craft. Bookbinding is the best profession because it is so varied, remains so alive and requires so much creativity.

Brigitta Elmer:
'Probepackung'.
Full green morocco, various coloured inlays with gold tooled patterns. Chemise in red morocco with blind tooling. Slip case in matching green morocco with gold tooling. 65 × 95 × 15 mm (Book).



Jeff Clements: *'The Pilgrim Fathers'.*
Blue 'oasis' goatskin, multi-coloured inlays/onlays.
'Oasis' doublures and suede flyleaves.
160 × 260 × 20 mm. From Elizabeth Greenhill coll.

Hugo Peller: *Parabeln.*
Full red morocco, blind and gold blocked decoration.
130 × 200 × 15 mm.



Helen Wadlington: *'St. Vita's Dance'.*
Bound in handmade paper using fibre from the yukka plant with black morocco inlaid bird motif. Papers all made by Gaynor Cardew

Philip Smith: *'The Lord of the Rings'.*
Multi-coloured onlays/inlays, feathered, maril work, modelled over acrylic reinforced balsa and epoxy forms. Iris on suede flyleaf.

Michael Lester: *Atlas of Victoria.*
Sewn on six cords and laced in. Two tier headbands. Black kangaroo spine and edges. Hand marbling by Robert McLaren. 295 × 403 × 30 mm.

To be strong-backed and neat-bound is the desideratum of a volume. Magnificence comes after.

Charles Lamb, 1775–1834.

UNDERTAKING a survey of craft bookbinding in Australia today is no easy task. It is probable no one person can give an account of the various directions and issues that concern practising bookbinders, as full communication between guilds in Australia has yet to develop. However, the desire for such communication is evident by the rapid planning being carried out for the First National Conference of Craft Bookbinders — Australia, 9-11 November 1984, in Canberra.

The history and development of bookbinding in Australia since the first settlement has not been adequately researched and documented. We have many tantalising snippets of information but no thread to start linking these names, biographical information, and the works to form an adequate history.

A number of local factors have resulted in there being no prolific period of fine bookbinding. These include the relatively small European population and the short history of colonised Australia. It was to Europe that book collectors turned to acquire fine bookbindings.

An exhibition of Colonial Bookbindings 1820-1920 is presently being curated. This is an important development because, to date, the interest in works from this era has been in their content and historical cultural contribution.

As Australian bookbinding has, until recently, been tied to the British scene, it is not pertinent to go back beyond the 20th century if it is agreed that modern craft bookbinding as such, began with William Morris, Cobden-Sanderson and Douglas Cockerell; beginning properly in the 1890s. In Australia there seems to have been a surge of interest in craft bookbinding that began around 1916 with the Australian Art Nouveau period. (It is notable that this period coincides with the most fertile period of Private Press and book publication in Australia.)

This interest in craft bookbinding was closely tied in with the Arts and Crafts Societies and continued through the 1930s. Since then, there has been little movement until the forming of the Guilds.

Left: Split-board binding in brown buffalo with gold 3 dimensional device by ***Mike Hudson.*** *240 × 300 mms.*

Right: Engraved wooden boards with pigskin spine and hinge system by ***Mike Hudson.*** *220 × 310 mms.*

It has been said that it was the emergence of many limited editions in the 1970s that sparked the current widespread interest in craft bookbinding. One may contest this claim by drawing a comparison between the bindings on those earlier limited editions and the work produced by Australian binders in the last few years.

It might be conceded that some people were driven to try to better those limited edictions with bindings that were failed with claims such as 'examples of fine craftsmanship'. For the prices involved, the leather case-bindings of these usually large format books were technically inadequate and their appearance probably appealed to those who had never given a thought to the binding on a book.

Whatever the cause, we now have four Guilds in Australia committed to extending their members' knowledge of all aspects of bookbinding and to making the general public aware of the practice of craft bookbinding and the aesthetic merit of fine bookbinding.

The Guilds are mainly composed of amateur or non-professional binders whilst only a small number of members earn their living as self employed binders. Some members come from allied fields such as bookselling, book collecting, paper conservation and calligraphy. The Guilds are involved in a wide range of activities such as regular publication of newsletters, journals, workshops, public demonstrations of bookbinding, lectures and demonstrations. Even with these activities the ambitions of the Guilds far outstrip their progress.

The current exhibition of **Contemporary Designer Bookbindings — Europe and Australia** is timely and when combined with the First National Conference of Craft Bookbinders — Australia, will hopefully assist the development of the Book Arts in Australia and parallel the marked progress in these activities in Europe and America over the last 10-15 years.

There is very little design and commission binding undertaken in Australia. This is no doubt due to the comparatively recent emergence of binders capable of such work and; the lack of interest among book collectors, art and craft collectors and the community as a whole. The exhibition should help to bring the art of craft bookbinding to a wider public and hopefully encourage Australian collectors and patrons. It is a financially hazardous undertaking to work as a full time bookbinder. Bookbinders must make local publishers aware of the need for finely printed and designed books utilising good paper. It is very difficult to find suitable works for design bindings in this country. Parallel to many other fields of endeavour in Australia, a desire exists to explore and develop a culturally expressive practice and idiom. This will take many years.

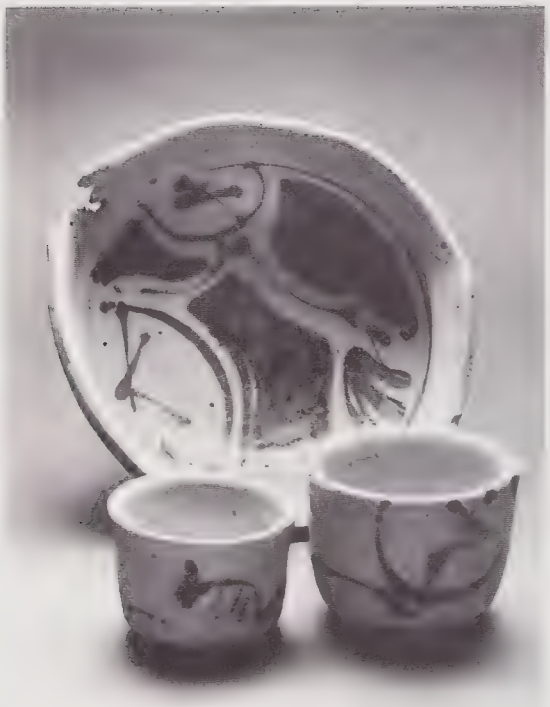
There is very little available in formal courses in Australia. The majority of binders are either self-taught or have studied overseas. As the Guilds develop further, training opportunities will be available through workshops. Visiting experts from Europe are encouraged to visit and at the same time many Australians are going overseas to train.

Materials and equipment come from overseas but local material suppliers are slowly emerging: paper marblers and vellum makers, paper-makers and leather tanneries are developing. Some equipment is being produced locally, most notably wooden sewing frames and nipping presses.

Bookbinding in Australia today is at an exciting juncture; though there is no firm tradition of bookbinding to rest upon or nurture there is an open road ahead. This exhibition will no doubt provide food for thought and impetus to follow this road.

Forward into the past . . .
BILL SAMUEL's SHINO WARE

Emily Werlemann



IT seems difficult to imagine a 15th century Japanese concept of ceramics like 'Shino ware', could have an innovative impact on Australian ceramics today. One glance at the work of Bill Samuels, however, dispels any doubt on the matter. His work is evidence of a hard-earned understanding of the five centuries old concept. Working within the basic framework and principles of Shino, this potter has been able to produce ceramics relevant to the contemporary Australian situation.

The excellence and uniqueness of his many-coloured and textured Shino ware is evident in form, glaze and decoration. The range of colours from apricots, yellows, through to grey whites and purples and the range of textures from thick glass to velvet matts, indicates a high level of sophistication and understanding of traditional Shino techniques.

In Bill Samuels' exhibition of June 1982, at Sydney's Blackfriars' Gallery, the energy and power in his work affected trained and untrained eye alike. Each pot expressed a perfect balance of forceful energy and calming gentleness. The decorations along Australian themes, such as the Harbour Bridge, the Opera House, flora and fauna, worked in total harmony with the Shino glaze. The asymmetry or 'looseness' of form, original to Shino teaware, was taken a step further, challenging the notion of ceramics as 'purely functional'. The large plates and pots, as well as the small teaware, were a reflection of the Australian expanse and space, leaving the eye to roam slowly over the variety in textures, colouring and form, within the one pot.

What makes Bill Samuels' work innovative? What does the perfect balance between looseness and tightness of form, rough and smooth glaze texture, decoration and blank surface express? Perhaps it is a sense of freedom or an element of liberation from the stifling constraints of functionalism that binds down so many potters and the buying public. Bill has transcended the need for unequivocal control of every process involved in creating a pot. In his work, the artist plays a small but integral part in the entire process of ceramics. The kiln, fuel, materials and time, play an equal and interactive role with the artist. Bill explains, 'We must allow each of these elements to have their own say in the final product.'

The amount of work involved in allowing 'each of these elements to have their own say' is enormous. It entails a total understanding of the range of possibilities of each of these elements, involving long-term experimentation and investigation. Indeed materials, fuels and kilns for the production of Shino ware have been a long term research project for Bill Samuels, an involvement for close on two decades.

At the age of 16, he started as a student with Peter Rushforth at East Sydney Technical College. Peter Rushforth is a strong influence, not just technically, but also philosophically. He introduced Bill to Shino ware and the current work of the Shino master, Arakawa Toyozo, (b. 1894) one of Japan's 'Living National Treasures'.

Earning his living as a potter and teacher after graduating, Bill continued to research the Shino technique. Carefully observing Arakawa's developments from afar and reading widely in an attempt to understand some of the basic elements of Japanese ceramic aesthetics, Bill's awareness of the philosophy behind Shino technique increased to the point where he became conscious of Shino, not just as a technique for firing and glazing, but a philosophical concept and lifestyle.

The Shino concept is understood by the Japanese in terms of the quality of *Wabi*. The qualities of *Wabi* and *Sabi* are associated with the tea ceremony and have been translated respectively as 'quiet simplicity' and 'reticent and lacking in the assertiveness of the new'. Neither of these translations is adequate to relate the full meaning of these qualities. In fact, to the Westerner a full comprehension would take years of dedication to the study to any one of these notions. A thorough familiarity with Zen philosophy and *chaijin*, or tea philosophy is necessary for an understanding of *Wabi* and *Sabi*.

The concept of *Wabi* has an historical connection with Shino ware. It was initially used to describe the effect of the red clay body breaking through the white background of the glaze — analogous to the red earth breaking through the white snowfields of Japan. The rustic effect of the imperfections of the clay body being exposed through the surface of the glaze was first accepted by the 15th century tea master, Rikyu. It was he who broke away from the use of fine-bodied Chinese ware for the tea ceremony. He saw an intrinsic Japanese quality in the asymmetric, multi-varied, textured form of Shino ware.

The important element to which Rikyu responded was the reflection of the immediate natural environment in the product, through the use of materials and techniques native to Japan. Zen Buddhist doctrine, which had reached its height of popularity in 15th century Japan, was largely responsible for this orientation towards the physical, natural environment. The 'simplicity' affected Rikyu, turning this quality into a personal maxim for the tea ceremony; he searched for it in all associated artefacts, rejecting the over-refinement of Chinese products.

The use of native materials and the reflection of these in the ceramic product is not bound to the Japanese environment. It is this element of *Wabi* which Bill Samuels has sought to explore in terms of the Australian environment — an exploration which has required total commitment and adjustment of lifestyle.

Today, teaching at East Sydney Technical College, he is directing his research to the building of traditional Shino kilns. A recent TAFE grant made it possible for him to do extensive research on wood fuel and wood firing techniques. 'Buttercup' is the name of the enormous 4.5 metre long, 1.84 metre wide and 1.38 metre high kiln in which most of the firing has taken place. Each firing of Buttercup exceeds the 100 hour mark and it is here where commitment and dedication shows. Careful attention must be paid when firing the kiln, keeping temperatures even and avoiding sudden rises in temperature. This involves a personal knowledge of the kiln which has its own personality. An experienced eye is allowed little sleep during this four day period.

The effects of traditional firing methods are well worth it, particularly in terms of achieving the gentler and softer aspects of the work. Bill explains: 'I began working in the normal stoneware way — gas and oil kiln, 12-15 hour schedules, vitrified iron bodies and some iron brushwork. In retrospect and in the light of such approach, the results were predictably harsh — everything about it was hard . . . It was only when I began to fire in the wood kiln that the glazes showed the qualities for which I was searching. The surface became softer and the glaze broke, not to the harsh iron reds I was accustomed to getting out of the oil and gas kilns, but to more mellow colours.'

Bill's Shino ware has indeed captured some of the rich beauty of Japanese pots. It does so without becoming a rigid replica of the Japanese style. Allowing Australian conditions to have a say means the work transcends the mere copying of Japanese masters. It is in terms of this aspect that Bill Samuels is a liberating force in Australian ceramics.

1984 Mayfair Ceramic Award Exhibition

Organised by the Crafts Council of Australia with the support of Mayfair Foods Pty. Ltd., presented by the Crafts Councils Centre Gallery (*Crafts Council of N.S.W.*) 1st June – 8th July

Photography
John Storey

The Crafts Council of Australia's decision to change the character of the Mayfair Ceramic Award Exhibition is a timely one. The increase in the number of survey exhibitions and more comprehensive public collections in ceramics, indicate the need for a stronger focus on a body of work by outstanding individuals, emphasis on new directions and analysis of specific issues in contemporary ceramics. A tall order; I feel honoured and daunted to accept the challenge as Guest Curator for the 1984 Award Exhibition.

I want to explain the basis for my selection and attempt to fulfil the selection brief by sharing a dialogue on a set of pertinent issues raised in my mind by this project. I have approached this through a broad consideration of theoretical frameworks, drawing a few philosophical conclusions, a series of critical comments on the work of the eight exhibitors, and an attempt to draw together some common threads in the work in this exhibition.

It is said there is a dearth of theoretical debate in the crafts. There is certainly a lack of critical analysis given to craft work. Broader analysis is invariably consumed in preoccupations with 'the art/craft dichotomy'. To me, this begs the question. Intellectual confusion arises when critics and curators wonder more about classification than quality – aesthetic and cultural qualities. I see the issue less about defining a set of theoretical concepts and categories for the crafts than broadening the dialogue on the arts in general.

I am concerned with a theoretical frame of reference in which this exhibition, ceramics, crafts and the arts are placed in the context of culture. A quixotic task; well I want to tilt at a few windmills. Ceramics, and the crafts in general, are usually discussed in relation to three interrelated models: a 'ceramic tradition', 'art theory/history', and industrial/interior 'design'. Let us take each model in turn.

1. Problems of cultural identity are endemic to the future-shocked Western world and paranoic to white Australians. Many contemporary potters feel liberated from a clear line of tradition. "Our line of pot precedents" writes Alison Britton, "from Peasant to Industrial to Arts-&-Crafts to the Oriental Drift, is unavoidable and unforgettable for most potters, fencing themselves around with taboos and truth to materials".[1] But this new eclecticism is not without its critics. Christopher Reid has attacked it as a glib allusiveness called upon to disguise deficiencies arising from a lack of cultural depth:

> Styles are worn like badges. If a Chinese, or Mexican, or Art Deco, or Space Age Motif is identifiable in a piece of work, then that is taken to be its own excuse and no further attention need be paid to the question... Cultural reference is thereby reduced to the level of slogan-swapping and travesty prevails as the current mode.

In an attempt to reinvent culture, our provenance, says Reid, is "a culture of doodles and incoherent gestures".[2]

We can never return to the 'lived culture' of a particular time and place where an ornamental tradition reflected a shared symbolic order. We must draw upon the 'recorded culture' – the present traces of past artefacts and documents – interpreted in the light of present values and attitudes. What endures is a culture of 'selective tradition'.[3] We do not have to be followers of Buddha or Allah to appreciate Japanese or Islamic pots, but by the same token we can never recover their place in a lived culture. Not only is 'the ceramic tradition' a selective tradition but we must accept that modern potters draw upon a different set of cultural traditions than the Oriental/Leach tradition, from "pre-Columbian vessels to Krazy Kat cartoons".[4] Eclecticism *per se* is not a travesty; enduring values are universal, their expression is relative.

2. A dichotomy has been instituted: art is exclusively ideas based, craft is exclusively technique based. This absurd distinction has encouraged attempts to relate the crafts to the theoretical discourses of painting and sculpture ('art'?) for intellectual legitimacy. No doubt, as Joy Warren points out, ceramicists have made experimental practice a higher priority than innovative idea, with several consequences. This practice-based attitude "has given the potter a perfect alibi for adopting other ideas and styles". American West Coast 'funk' ceramics of the 70s converted some Australian 'ceramicists' into 'sculptors' overnight.[5] Moreover, the medium-based classification of crafts, endorsed by the Crafts Board, Crafts Councils and collections has proliferated "an introspective, self-congratulatory criticism"[6] that places undue emphasis on technical innovations and peer status.

There are two related issues here. Technical decisions – choice of material and process – involve critical aesthetic judgements as much as decisions on concept, form, image. And secondly, technical issues are as integral to critical discourse in painting and sculpture as in the crafts. The debates on contemporary painting raised in the Biennial were as much about paint, its application, its relationship to photography and graphics as about 'ideas', just as 'Fabric & Form' and 'International Directions in Glass Art' were investigations into the nature and uses of textiles and glass. In any medium – painting, textiles, ceramics – a set of historical, formal *and* technical considerations become parameters for dialogue and debate about culture and theory. The danger is when debate stops at specifics of fabrication and communication not with their meanings. The point is, then, that ceramicists need to broaden their debate beyond such specifics but also "not be railroaded into being harnessed by theoretical premises devised originally for the categorisation of other art media".[7]

3. Ceramics are often related to the stylistic modes of contemporary design, especially when the emphasis is placed on marketing. This raises hoary old questions: who determines 'taste' – maker, media or consumer? and the duality of machine versus hand made.

Peter Fuller has mounted a persuasive argument that 'design' has become the servant of the machine and not its master. The dominant modernist 'functionalist' concept of design, originally propagated by the Bauhaus as a means to re-insert a displaced aesthetic dimension into the mainstream of mass production has become, instead, grafted *onto* industry. 'Good design' has become an

ingredient in the marketing process. But it is an image of good design – 'taste', 'style', 'trend' – rather than the substance.

William Morris taught us well that ornament and 'design' combine the aesthetic and the practical, and are dependent on significant human values drawn from a shared symbolic order. Industry (not the machine *per se*) has created a distinction between the practical and the aesthetic. A distinction is made between industrial *product* design (engineering-orientated) and industrial *graphic* design (market-consumer orientated). The aesthetic dimension – ornament and decoration – becomes a superficial stylistic mode to create a consumer need, the advertiser becomes the arbiter of 'taste', 'fashion', 'style'. Hence, Fuller argues, the revival of the 'new ornamentalism' is little more than a market strategy.[8]

The 'revival' of the crafts in the past twenty-odd years has been motivated by the same need to reinstate the aesthetic dimension in our lives. But the artist-craftsperson of today still remains alienated from the productive process. He/she sets up alternatives to industry, not challenges. We cannot but endorse Fuller's cry for an ornamental tradition that relates qualitatively to collective mind and values, to fill the space left by advertising and market-oriented styling. The danger of institutional pressure on craftspeople to 'market' their 'products' and 'design prototypes' is to push them into the same creative void as the advertisers. Many have fallen already.

What is, or should be, the difference, then, between contemporary design and the crafts? It is this: the artist-craftsperson reaffirms the unity between conception and making, use and beauty. A healthy and rich ornamental tradition, a marriage of the aesthetic and practical dimensions of culture, provides, says Fuller following Morris:

> The social and material space in which an individual maker can celebrate his subjective joy in labour. Simultaneously it allows him to affirm and extend the collective beliefs and spiritual values of the group.[9]

Here is the rub; the key to the blind spot in modern sensibility; indeed, the source of the crisis in western culture – alienated sensibility, of self and group. What stands in our way? In relation to the above discussion on my three models, I would answer: the crisis of cultural identity denies us a creative selective tradition drawing upon enduring human values; the intellectual arrogance of 'art' forbids us to regard the useful and contemplative as beautiful; the worship of engineered usefulness and graphic 'style' lead us to conceive of beauty not as realised presence but as a function and fashion.[10]

I have reached the base line of my own preoccupation: what is the *place* of the cultural producer in modern western society? I will seek to bring us back, full circle, to the exhibition of work at hand.

Divorced from a settled place in a shared symbolic order, the contemporary craftsperson's choice/compulsion to be an object maker becomes a conscious, gratuitous act. In the isolation of a studio, the craftsperson makes objects that relate to himself, on materials which he can impose his *own* reality. Objects contain *his* ideas, feelings, reality. He orders a fragmented experience and memory in his own eyes and image. The self replaces godhead as the ultimate signifier of the object. But the alienated self still struggles to relate to the group. Hence, the contemporary craftsperson struggles to reach 'object-ness' out of materials, to make ethical connections with his object; not necessarily to make new objects but new attitudes towards objects; to reinvest the object/token/icon with the original value of a shared signifier. Civilisation has reduced the relation of person to person, for relationship of persons to things.

The dilemma is that the contemporary craftsperson finds himself producing more objects for a society that already has more objects than it knows what to do with. The machine gives us so many obsolete objects that they make no demand on our sensibility, and our sensibility makes no demands on them. Rose Slivka concludes this argument:

> All over the western world the objects of the new object-makers provide moral and ethical confrontation with a society that has become alienated from its objects, that no longer accepts responsibility for them, is unable to see them, uses them mechanically. The object makers are commenting on their middle class culture of mass produced standardised good taste as a domesticated, house-broken, sanitised sensibility.[11]

The modern object maker is condemned to a duality – to be both contemplative and combative, mystic and crusader, utopian and propagandist. With such an awesome responsibility the danger is a 'spiritual heroism', alienation becomes an autonomous, self-sufficient, private reality. The collective act of seeing and knowing becomes an intellectual process, an indulgence, a narcism. Again, Morris guided the object maker:

> You must master materials so far as to make it express a meaning. Otherwise you will not make a work of art, but a mere toy; you are no longer an artist, but a juggler... To have a meaning, to make others feel and understand it, must ever be the aim and end of our western art.[12]

The fact is that we are *all* alienated and utopian by turns. Where is the point of communion. It is not an easy communion for the maker; a re-ordering of private experience, not in a mirror of the self but in a visual enactment of values that challenge the taken-for-granted landscape of normalised forms, the daily 'rhetoric of common sense' that our society is as it has to be.

The 'enduring object'. If successful, it lives in a communion with the sense, it extends sensibility, focuses intelligence, enriches passion, humanises us in our time. Lee Hall has listed a wonderful set of criteria that, if resolved, stamp the object with endurance. A manifesto to maker and viewer.

> I like the objectification of experience. I like objects into which rushing sensation and emotion have to bump... I like being stopped short by an object, being caused to rethink feeling or attitude or simply vision itself. I also like the process of wondering: What is it? And what does it do? What does it mean? Why is it important? How should I know it, think about it, incorporate it into life and its consciousness? Why should I honour a particular object?[13]

I would like to think that this set of criteria were brought to bear on my selection of works for the Mayfair Ceramic Exhibition. But this is an exaggeration. I do believe that the eight exhibitors have an enduring conviction and aesthetic and that their works have a spirit and presence that speaks to us all in our times.

bold, expressive forms are elevated tableaux that tell stories of cultural experience. The vibrant palette and textures, the expressive sureness of deeply etched marks, capture an essence of human relations in a harsh, but exotic landscape.

has presented a gentle, more contemplative body of work that signals a shift of emphasis for him. They enlist the same concern with formalist construction but bear little relation to his earlier concern with the hard edge of industrial production. They express an analytical mind brought to bear on existential issues; the subtlety of the interrelationship of man and nature and its rituals, rhythms, tensions and harmonies. His works dwell in the tonal ranges, subtle shifts in hues and surfaces; meditation pieces.

wonderfully naive, bold vessel forms have a rare sensitivity and vitality; a personality. The more gestural, painterly decoration in these recent works combine with more expressive forms which carry the obvious marks of handbuilding. Their personality comes out in seeing the works in a group, articulating spaces, curves and imagery. The lyrical expressionism on the textured, clay surface captures a feeling akin to that of a tapestry or knitted surface.

shares with Benwell a wonderful directness and childlike sensitivity to the use of bold colour and form. Her individual vessel forms are allegories of the complex world of coastal marine life combined with elements of fantasy, myth, violence and struggle - torn edges, coarse textures, found flotsom and jetsom. The evocation of this disturbed element relates to the maker's concern with issues of the environment, continuity, life-force and more obvious references to nuclear proliferation.

work captures a similar duality of harshness and harmony. Their difference, though, is a certain rawness and energy; a strange mixture of characteristic Islamic forms and embellishments with an aggressive gestural carving and harsh surface treatment. Sandblasted, scratched and carved, odd elements are combined in a way to defy gravity, order and each other. But despite all impressions of flying apart, they hold together in our attention and the spaces around them.

While works bear some relation to Hawkins' blackened and flash-coloured surface treatment, his concerns are quite different. He has a far stronger commitment to the 'roundness' and harmony of form. The addition of gestural marks and embellishments to Mincham's wonderfully controlled and realised thrown forms impose a more individual personality on his recent works. Less concerned with a lyrical depiction of landscape, his work explores the extremely subtle shifts in natural tone and texture, from matt to burnished, black to rust to ochre.

small and delicate coffee and tea sets have a wonderful richness that comes about through the combination of quite disparate elements. The asymmetry of form is balanced, corrected, by vibrant patterning; the boldness of one colour balanced by hatched black lines, an unexpected curve contained by a bold zig-zag. Each item retains a freshness, independence and special quality of its own.

precise and controlled pieces have quite a different quality. Totally symmetrical, the austerity of the meticulous form is combined with a superb sense of colour and optical illusion. Concentric rings, gridded patterns and colour combinations spin before the eyes. His legged construction pieces combine these hard edge elements with a strange primitive quality like modern offerings.

This exhibition does not pretend to be representative of Australian ceramics in 1984, no one exhibition could. It presents recent work by eight individuals, who are among many producing work of independence and originality in Australia today. However, I believe there are common elements in the work of these eight that highlight several dominant concerns in contemporary ceramics today.

1. First and foremost, there is a characteristic self-consciousness and subjectivity, an impulse to order a personal world. The search for a more personalised statement draws upon more eclectic cultural sources, images, processes. Its worst critics have characterised this as the "slippery slope into uselessness and into expensive one-off artiness".[14]

2. There is evidenced a culture of selective tradition, an eclectic borrowing and redefinition of sources and references: Japanese folk-art, Oribe, Sodeisha, Islam, pre-Columbian, Art Deco, contemporary painting, primitive art and textiles.

3. A more personalised form is apparent, pregnant with metaphorical and allegorical meanings. Only three of the eight exhibitors use a wheel at all and even they re-work and re-assemble the thrown form. The mark of the individual is made through coils, slabs, casts, carving, paddling, assembling; "shaping at the point of utterance".

4. Surface decoration and treatments are major concerns. The search for personalised imagery draws on the characteristics of painting, etching, textile design, sandblasting as well as ceramic processes of smoking, scraffito and multiple firing and glazing.

5. The duality of use and contemplation remains a preoccupation. The vessel form is a consistent point of reference and departure, with a shift in emphasis from utilitarian to more formal concerns of volume, planes, flatness and roundness, positive and negative forms, base and surface relation, inside and outside space. The play with scale in relation to human handling is apparent.

6. Material and process also remain preoccupations. There is a commitment to the expressive and manipulative quality of clay and a love/hate relationship with the distancing processes of firing, described in terms of *risk, gamble, limitation, challenge, struggle, frustration* but also *seduction, fascination, fantasy and fulfilment.*

Perhaps the modern object maker is condemned to this subjective love/hate relationship. But this duality is the foundation to the intuitive processes of creative work, based upon a direct relationship between the maker, materials and object. It is the antidote to alienation, the means to imbue the 'enduring object' with a utopian spirit and presence that relates to our own spirit. For once again, we are all alienated and utopian.

The 'enduring object'. It endures beyond alienation of self, self-indulgence, the weight of tradition, the constraints of theory, the dictates of industry, the pressures of advertiser. The eight exhibitors in the 1984 Mayfair Ceramic Exhibition are constrained by our time, but I feel a spark of endurance, a spirit of hope. I hope you do too.

April 1984

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L BART

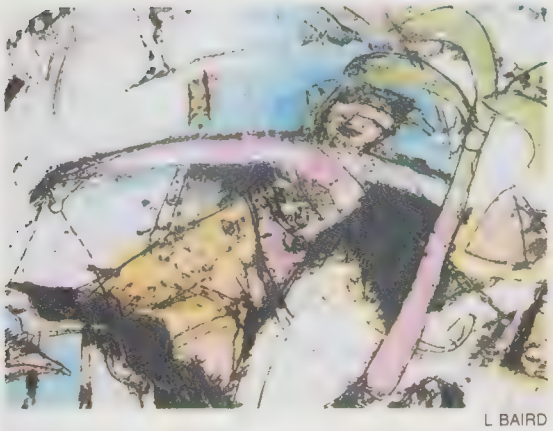
Robert Hawkins, Cone Stand, *low fired clay and glaze, 87 × 33 cm.*

Tony Warburton, 'Tidal Walk' *handbuilt, red pipe clay, 28.5 × 28 cm.*

Vincent McGrath 'Scorched Earth', *earthenware, 5 × 65 × 60 cm.*

Vincent McGrath

Left: 'Friends to the Unknown' (detail)
Right: 'Scorched Earth' (detail)



L BAIRD

L BAIRD

The act of creating by manipulating clay and testing compositional possibilities in order to satisfy the mental and emotional expression is, for me, the real substance of making art.

I always consider my work to be in a state of flux. It seems to be a continual progression of conceptual thinking combined with a reasoned choice of expressive vocabulary. One image grows into another, one piece leads to the next and one subject develops through to the following set of issues.

I have always felt comfortable with clay – it is a fundamental material. For my larger work it satisfies my interest in form and surface, it is easy to carve, and it permits a high degree of sensitivity through mark making and painting.

My earlier work relied a great deal on effect through the execution of sophisticated clay process methods. I realized that the scale of the pieces was a limitation, the techniques often superficial, and the work in general nothing more than clay exercises. The objects did not communicate anything about contemporary life or address themselves to a lasting beauty. When I was commissioned to undertake three major installation pieces, my thinking towards clay as an expressive medium altered radically. I found that clay responded more sympathetically when it is worked instinctively and intuitively. As the scale of the pieces increased I found the medium became more accommodating, more responsive and more forgiving. I also began to see the possibilities of assemblage and modular construction as a way of dealing with concepts that were outside the boundaries of the useful vessel form. It is now, therefore, the adjustment of scale and the use of clay as a 'free' material that carries the content of my work.

The imagery I work from is closely associated with the Northern Australian landscape and townscape. It is the result of a reaction to the harsh climate, a respectful attitude of nature's survival, and a study of the means man uses in asserting a long term influence on the land. Over a period of time both a symbolic and descriptive vocabulary has been developed and used in a narrative way. These symbols, a kind of visual shorthand, float across the picture plane like objects on a stage or, as in a dream, on the surface of the mind. The symbols of colour, shape and form are all treated equally. Subject matter is treated either figuratively or in a non representational manner. In fact, sometimes for the sake of the work, both ways are utilized together.

Concerns and subject matter relate to people, places and events. Within these areas there is always the play of political, social, historical and environmental issues. The issues which are visual narratives tell about the bush, the wet season, desecration of the landscape, the hopeful settler, and the results of conflict within and outside the individual. The work is uncompromising, frontal and sometimes austere, but so is Darwin and the Northern Territory.

Stephen Benwell

Bowl, *handbuilt stoneware, 31 × 36 cm.*

The room is high-ceilinged and surprisingly uncluttered. In a corner stands a kiln, hard and awkward, the sole technological intruder. There are packets of clay and in the middle of the room stands a smooth, wooden table with a large painted vase on it. The base radiates a presence which draws you irresistably nearer. It is hard not to smile in recognition as you reach out to touch it.

Response to Stephen Benwell's work is invariably as wholehearted as that. As both painter and potter he combines simplicity of technique with stunning originality and the visual impact of his work has made him one of Australia's most interesting ceramics craftsmen. He is now abandoning his Melbourne studio for a year in favour of Paris, where he is to reside at the *Cité Internationale Des Arts.*

Benwell's work defies easy categorisation. He makes shapes that have always been made, usually vessels. These provide an uninterrupted surface on which he paints as an artist would a canvas, mixing elements of primitive and modern art in his design. Revolve a completed vase and the canvas unfolds. His vessels resemble urns, vases or mysterious creatures but although each may be related to others it is a one-off product.

Such a unique approach owes nothing to formal training. In fact, Benwell studied printmaking at the Victorian College of the Arts. His ceramics work grew out of hobby classes and intruded ever more insistently into his college life. Although not offering ceramics the college showed commendable flexibility not only by eventually allowing him to major in pottery but in awarding him a Diploma in Sculpture, despite Benwell never having made a sculpture in his life!

He remains unrestrained by mere convention. In building from slabs or coils he often glues sections together after firing, thus creating structures which would be unobtainable by traditional methods and which have an 'other worldly' feel.

Despite their ancient feel, Stephen Benwell's pots are thoroughly modern by virtue of the diversity of influences at work on him. "A wide range of influences is inevitable nowadays," he says. "Through art books I've been influenced by Aboriginal and other primitive art. I recently went to New Mexico and Mexico for two months to study Pueblo Indian and pre-Colombian pottery. I'm also interested in the modern expressionist painters. I like mixing all these influences in my work."

Benwell does this by a process of imagination and intuition which seeks a perfect harmony between shape and decoration. "I dream my pots," is the way he puts it. He believes this process plumbs the unconscious:

> *Art is a process of imagination and I've always found myself using some elements in my painting which recur in everything I do. These elements, which may be circles, dark and light areas, or straight or wavy lines, one could call symbols. The exact meaning of them or where they've first come from I couldn't say but I believe they form a kind of universal language. They are very useful in creating a composition.*

Benwell thus makes of himself a vessel, through which these unconscious elements flow. Certainly his work has a timeless quality about it and speaks with mysterious eloquence to the onlooker.

Steve Thomas

Steve Thomas is a craft teacher and part-time writer/researcher from Melbourne.

Toni Warburton

The sirens in *The Odyssey* are a metaphor for the imagination. They are the dreaming before the creative act and the song that sustains it. If heeded without restraint they can possess one completely and the expression of one's experience may never eventuate.

One can become completely mesmerised by nature, particularly if contemplating it as the romantic voyeur. Or one can mesh into natural forces through a mode of working such as sharman, journeyman, farmer or artist. This physical involvement can create the detachment necessary to order experience. One is aware of the mystery, but not overpowered by it.

I love to gaze into the pools where these creatures live. Are they microcosms of interdependence amongst living things? It is difficult to learn what signifies distress and what is natural when one observes the behaviour of living organisms. My starfish's tentacles began to curl up. Advice from the experts was profoundly contradictory: they are hardy creatures, difficult to keep in captivity. They ate all the sea snails in the tank, grew sick, and died.

In the pool when I watched them as subjects for painting, all that I noticed, apart from the Persian carpet colours, were almost imperceptible changes in position and the occasional somersault. The earliest forms of life began under similar conditions to those at the rocky sea shore. There is an elemental aspect to the bizarre echinoderms living alongside ancient fossil replicas of themselves.

The muddy bottom grows green reeds; clear olive over brown sludge. Ancient oyster shells lie there and cream, thickshelled molluscs edged with fluted grooves and carved by parasites like Chinese ivory puzzles.

The bush above the sandstone boulders is sharp and volatile. The gums haunt of humans and banksias usher spikes of light. A lizard pauses on leaves above the waterline. Back arched in a still alert, its grey dappled skin warmed supple in the yellow sunlight. It darts at the paddle splash.

Far from finding the island fit for habitation, the US researchers discovered that the food grown there contained significant quantities of plutonium, a fallout product that, since the tests ended, had been slowly disintegrating through its half life of 24,000 years. Because they were eating plutonium (which is not as dangerous as breathing it - that is known to cause lung cancer), the Bikinians as a group became a scientific curiosity. In 1976 a US researcher recorded bizarrely that "Bikini is possibly the last available source of data for evaluating the transfer of plutonium across the gut wall after being incorporated into biological systems."[1]

There is an existential connection between my compulsions to make art and my protests against Uranium mining, Nuclear armaments and Nuclear Bomb tests in the Pacific.

I like the initial immediacy of working with clay, the sustained involvement possible as the medium changes from soft and plastic to leather hard to bone dry, and the distance created through the firing process. I am sometimes ambivalent about the hard-baked, molten surface that results and so incorporate other materials that seem less permanent. Even as my understanding of the technology of firing increases, it continues to be a gamble, an abandonment.

Each piece is part of a continuum and subject to sequential evolution but changes often contort and mutate with a suddennes that is the result of developments taking place in drawing, painting, conversations or daydreams.

VICTOR RUBIN

I work to a point of mystery that baffles me, that is, to a point where I feel there is a presence in an almost anthropomorphic sense. When painting with slips and oxides, associations flash past: natural forms transposed into pattern, Minoan and Etruscan frescoes and pottery, the Italian Primitives, the subtle tonal shifts and earth colours of the Pre Columbian terracottas, the freshness and gaiety of Majolica, the works of Thomas Toft and Pallissey, the integrity with which idea, method and material are combined in the Japanese tradition and the clarity, invention and license of much contemporary work.

In referring to works from other times and places, I am transported by links between observed tangible qualities and the sensibility and essence that these convey.

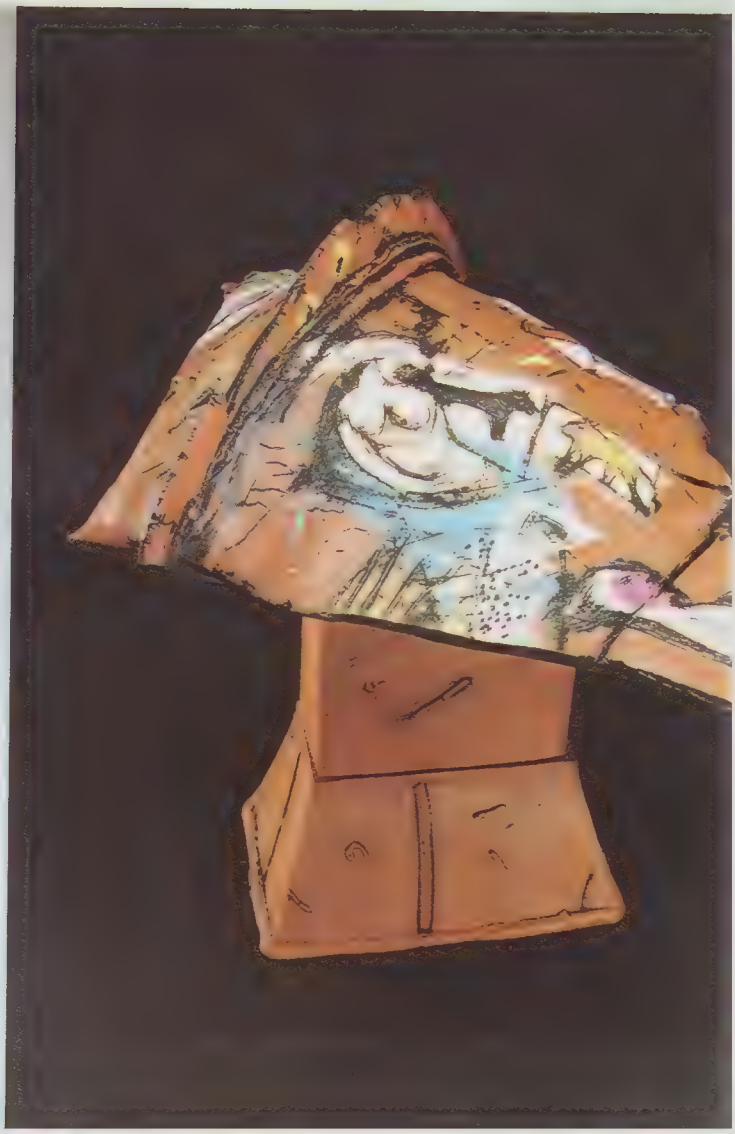
The functional reference is important. It implies involvement and participation from others. The object can be abandoned to a dynamic of experience that is both visual and haptic. It can be picked up, have something stored in it, contain food or drink, be used to eat or drink from, or function as a vehicle to convey something to someone.

The implications of ritualised symbolic functions and day to day uses are of equal interest. The objects are never purely for contemplation, they always infer some other involvement.

The brakes of the semi-trailers wail city notes outside my window. Every activity is underscored by random noise. Speed and fragmentation of experience isolate and connect. Relevance is determined by presence. We listen, watch, and do. One plugs the ears and rows through or has oneself tied to the mast. Mutually dependent survival tactics.

[1]*The Nuclear Barons*, Peter Pringle & James Spiegelman, Sphere Books.

Works exhibited courtesy of Mori Gallery, Sydney.



Jeff Mincham

Square Jar, *Raku technique, 28.5 x 14 cm.*

It's curious how time can so often bring us back to the beginning of things. Perhaps this is because the beginning is never quite lost from any idea or perception. Two things that I clearly recall from my student days was advice to avoid the technique of "Raku," it being a "dead horse" so to speak and to call oneself an artist was the height of pretension, particularly if one happened to be a potter. So these days I work exclusively in Raku and call myself an artist potter!

What all the mystery about the word artist was I have never understood. Perhaps those who wish to be one and become teachers instead or in some cases as well, project their dilemma onto their students. Certainly the term has no sacred connotations for me any longer, it is simply an adequate way of describing what I do for a living.

As for Raku, well that has suffered a fair amount of abuse and some considerable bastardisation, since Mr Leach described it in his "Potters Book" in the 1930s, I have even made a contribution to this process myself. In fact, nothing I do as a potter has any real relationship to Japanese Raku other than being the continuance of a very long slender thread. The link that is remaining has to do with the notion that a form can be taken from its maker and totally transformed in its nature by fire, so that even the maker is left wondering at this awesome change. A trick, perhaps, of design and accident, a counterpoint between the intended and the eventual.

In a way it's a game that begins with an idea and is then extended, added to and adapted. Some ideas pass quickly some stay with us forever, some if closely examined are only a part of a larger idea. What an artist does is conceptualise and eventually the faint glimmer of an idea becomes a form which extends itself to others. There is however a source or central point from which this process springs, the trick is finding it, or knowing that you have found it, in many cases.

As an eager young student I recall becoming much swayed by the virtue of "skill." I was learning a "Craft" - a craft meant fluency of technique and profound understanding of a medium, develop these and all else would follow. Those humble coil and slab pots made in the cellar on weekends from a how-to-do-it book; that first Raku kiln, described by one observer as a "country dunny blown over in the wind" were disowned in embarrassment. Now, 12 years later nostalgia takes a hand in events and one begins to reconsider. With all the knowledge and skill required over that period perhaps those early attempts can find a new farm?

To hell with all you have read and seen and learned and go with them, the institutions that standardise vision and promote contrite acceptances of formulas. Back to the beginning, that first wonderful inspiration that set you off.

Such a project, however needs time and space and these can be costly, a few risks have to be taken and then a few more, the price of your purism may well be poverty!

One problem remains, however. Will your community appreciate your efforts? Will you be understood? Will they even like the look of it? It would be lot easier if you simply provided the public with what they want! (Whatever that is.) Become a "production potter" and provide well-made utensils, but then what about those ideas in the back of your mind that do not fit into that formula? Are they to be forgotten and passed over, as self indulgent fantasies? Heavens no, the world needs more fantasy, more imagination and more expression!

Robert Hawkins

Can you isolate the most significant factors contributing to your work?

I suppose in general terms the most significant factor would be working in a capacity that liberates your desires, liberates your complexities and also your energy. Using my work as a mirror to myself is always a very important part of self-analysis, which can also be self annihilation. In essence quite a good thing. I am always looking back at myself; how I am relating to my environment.

So my environment is the city. I have lived in the city most of my life and the images that I create, be they harsh or soft, relate to the city. They obviously relate to my own experiences and hopefully say something. So in terms of images, in terms of the types of forms I like to deal with, they are in some respects quite harsh. I don't mind that at all. My sense of beauty allows me to include the gross, the ugly and the absurd.

What do you consider the most important elements in your work? How do you want people to see it?

Certainly intentions in my work are very important; the expressive capabilities of myself; and that's specifically related to clay at the moment. I find clay a very expressive medium.

There are formal elements in my work. I suppose that's the background to my work, the traditional aspects of ceramics in general. I like to break down formal elements, although I would like to use them sometimes "I'd like to have my cake and eat it too," abuse it if that's what I'd like. It's a license you make for yourself.

I want people to see my work as having energy. I'm a survivor, a human being, and I work with my hands like anybody else and that's important to me. I'd like people to see my work as fresh, vital and spontaneous, because that's how it's made. There is also the design element but that is a mere fragment of the actual making process. I design, then it all changes in the clay; that's where you've got to work, in the clay.

What are the sources of your ideas and why are they important to you?

The sources of my ideas that come to mind are images that I see in my immediate environment; my studio, my backyard, the street, machines in the street, machines in the air and machines in junkyards. The whole city is a source of ideas and imagery. Beyond that there is certainly an interest in tribal art and tribal people. I like the way that they relate to materials. I find it a very honest way. My friends are very important to me in terms of discussing ideas and images, images that are relevant to all people who live and survive in the city. Imagery in the city is so, so varied. I like even the most banal aspects of the city, pavements, walls and such. The textures and qualities of lines in broken, split concrete and DMR chewed roads. Also I can't negate the more sophisticated elements in this. Although I would be more attracted to something that has undergone a period of weathering. I suppose there is a naturalness about anything if it endures nature.

How committed are you to the clay medium? Can it be an inhibition?

The most important thing I can say about that is that I'm committed to the qualities of clay. I like the expressiveness of it. I appreciate the many different qualities in clay but I must admit I don't know them all.

I don't believe the medium orientation is an inhibition; ceramics has both form and surface to deal with and there is a hell of a lot to work with there. If at any time I feel that there is another element I need to place in that and it happens not to be a ceramic material, I have no qualms about doing so. Why should one feel totally committed to clay to express oneself?

Do you have a sense of cultural context and social relevance for your work?

Most certainly. It comes about through my feelings again. I feel I'm working in contemporary ceramics, no doubt, and the comments that I make through clay are certainly relevant to our culture. In some respects I am an antagonist, I don't particularly mind if my pots sell or not, there is another level I'm working at and that's for myself and for people who can appreciate and not necessarily buy, who can appreciate by looking and seeing, that's quite important in my work. Also I'd like people to see the energy that I try to put into it. Therefore I'd like people to see more and more their own energy and individuality. I see some aspects of our society as dehumanising, deindividualising us all and to that end I'm certainly antagonistic towards society and the conventional modes of living. I'm a humanist and I firmly believe in the creative potential in us all.

Born Sydney 1959, lives in Sydney.

Studied East Sydney Technical College 1978-79; Post Certificate 1983.

Teaches in Technical College.

Group exhibitions include College exhibition, East Sydney Technical College, 1983; 'Inner City Clayworkers', Potters Gallery, 1983; Crafts Council Centre Gallery, Christmas Show, 1983.

Represented in private collections.

Michael Keighery

'Reference 1' *bone china, enamel stain, thread, 48 × 48 cm.*

ANNE FLANAGAN

I drive to Newcastle every week for a teaching commitment. The two and a half hour trip is invigorating and valuable thinking time. Scenes pass in one long sequence: urban, rural, river, ocean, estuary, undulating and rugged formations. The road is one long mark on the land full of marks. The marks of people, nature, processes of growth, decay, neglect, fire and struggle all around. The marks of nature and of people co-exist, compete and change each other. I see that two and a half hours as a viewing of a total, living and complex relationship of marks, shapes and textures.

The totality is a complex drawing if you like, and so is every minute detail along the way; the network of cracks in the road, the strata layer in a piece of sandstone, the snapped off ending of a branch. My presence is also part of the picture. Contemplating the marks all around serves as a vehicle for more personal thoughts about the complexity of life; the inter-relationship of the marks on the trip to Newcastle is a metaphor for life. The more you look, the more you see, but the bottom of the cracks remain a mystery.

The work in the Mayfair exhibition is an attempt to communicate some of this fascination with the contemplative power of marks.

Much of my work in the past has used sandstone. The stone has a strong geological link with Sydney and it is also a difficult material to work with. The technical problems are only a small part of these; the real problem centres around the 'identity' of the stone; the lines, texture, colour give it a presence which I have difficulty in disturbing. Clay is quite different, quite amorphous to start with, able to be transformed into almost anything. It is probably for this reason that clay is the material to which I keep returning.

It is when clay is worked upon that it takes on a personality. The processes of stretching, drying, firing all show characteristic marks. Whether one chooses to ignore, change or use them, the marks of the processes have a power and presence that I find fascinating. Even a piece that shatters in the kiln can be extraordinary but often not noticed because expectations of a particular result have not been met.

The processes of clay working are full of risks and failures. It is too fraught with difficulties to enjoy, but the personal involvement with those risks is seductive. In a sense I have a fantasy involvement with clay. I set a goal, struggle, work through failure, fight with the tension and win through (sometimes). That is some sort of heroic fantasy but, nevertheless, good therapy for me; not like relaxation therapy, more like shock therapy. The only way I can cope with this risk and doubt is to throw myself into the disciplined frenzy of creating the work. My daughter Georgia usually tells people on the phone that I am at work, a meeting, out to dinner or whatever. During a recent frenzy of work she simply told a gallery that I was 'off'!

I see myself as an object maker. To be successful the object must have presence and life. Interestingly, the origin of the word 'craft' is medieval Teutonic and meant 'power' associated with objects like talismen and amulets. I place myself in a craft context because of a commitment to the power of objects and a particular material fascination. Historically, the best craft objects have this presence and life which allows them to be read in wider symbol terms, as well as decorative and functional terms.

Patsy Haly, Teaset, *earthenware, slip cast, 12.5 × 22 cm*

Marc Sauvage, 'Deco Bowl', *porcelain, thrown, 12 × 16 cm.*

Jeff Mincham, Raku Jar Form, *22.5 × 30.5 cm.*

Patsy Hely

Teapot, *earthenware, slip cast, 12.5 × 22 cm.*

I approach making my work as I would a puzzle; each piece becomes a process of working things out. I often set up constraints for myself – angles and shapes that demand new solutions in the combination of colours and patterns. I have very little design training, I don't know about colour wheels etc, so I guess I work intuitively. I like the challenge of making form, colour and decoration work together, of piecing together often disparate and unexpected combinations of these till they fit together as one unit.

I find I am attracted to many different cultures, traditions and periods in art and the way people decorate their environment by drawing from what is around them. In Greece and Italy I was struck by the colours, the beautiful blue and pink buildings, yellow houses with blue roofs and the bright turquoise sea. There seems to be a sense of order and continuity but with a wonderful richness and vitality. The people look as rich as their art, a sense of fitting into their landscape, of belonging.

I feel strongly drawn to Byzantine Art, the rich blacks and golds, the icons and religious symbolism and also to Japanese Oribe ware, the delicate individual decoration on straight sided dishes and trays that shows a wonderful sensitivity to form and decoration. It has been described as having a 'magnanimous' quality. I think that's a good way of describing the feeling of some pots. I like making things that people can handle and use; I like useful things to be decorative and to be able to convey some of the pleasure that was in their making. I like the thought of people deriving pleasure from using my pots.

I like a sense of continuity in things, having links with what has gone before, knowing that it will continue – if we don't blow ourselves up or become too miserably efficient.

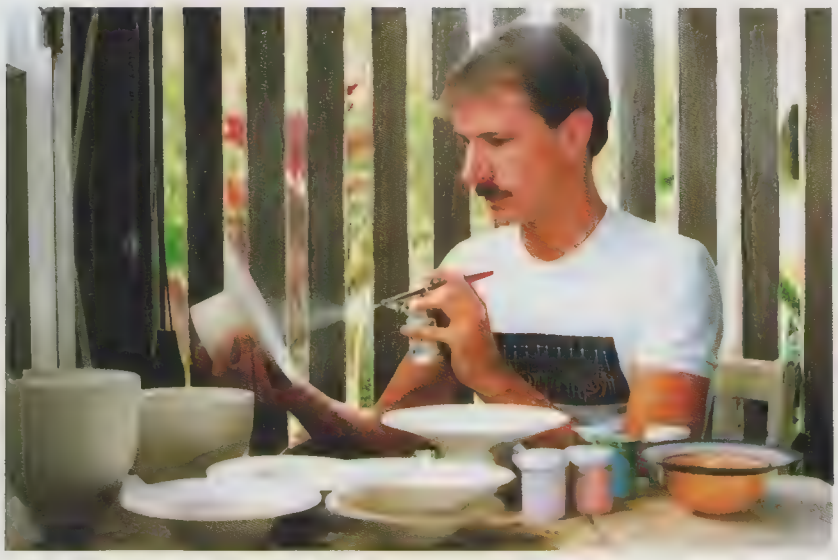
My work has been related to Art Deco. I do think it was a creative and innovative time in pottery and I am attracted to its sense of a relationship between decoration, form and colour. I am influenced by Art Deco buildings, their embellishment and independence. They seem to have more personality than other architectural styles, each building seems different, resolving a different set of problems and elements, which is how I like to work.

I do feel part of a ceramic tradition but I have a fairly eclectic approach to my work and I don't feel I have to align myself with any one stream of that tradition. I have drawn upon visual images from many cultures and traditions and I am as much influenced by architecture and printed woven fabrics as I am by ceramics.

Technique is important to me, I struggle with it and it invariably influences what I end up with. A lot of my pots could possibly be more precise, but I try to achieve a balance somewhere between good craftsmanship and technical perfection. I don't mind if things aren't technically perfect.

I can relate my work to other work in contemporary ceramics, in Australia and overseas; a shared concern with pattern, colour and form, treating the vessel as a whole object in itself. This work is not a denial of tradition, it has the freedom to draw upon different traditions and styles. I am learning more to integrate these in a personal way and to understand more about drawing upon things from our culture today. That sense of personal community is important to me and my work. I enjoy working in an inner city studio and being involved in the Inner City Clayworkers and two collaborative mural projects in the inner city area.

Marc Sauvage



'Deco Bowl', *porcelain, thrown, 12 x 16 cm.*

I have always been a maker of things - even as a kid I used to sit for hours cutting out bits of paper and popsticks and sticking them together before I'd consider getting around to homework or anything else too intellectual. I was always finicky about things being well made, to the point of frustration when other kids weren't as fussy as I was.

I began a course in Art Teaching and it took me two years to decide that I really wanted to be doing something more practical. I'd had a year of ceramics at this stage and fell in love with the medium. For me it was a real challenge. The stuff almost never did what I wanted it to but I got a tremendous buzz on the rare occasion that it did and that made it all worthwhile. During those two years I battled my way through the design units. The theory was sometimes tough and the acceptable standard of finished work was very high and I guess I owe a large part of my now inbuilt striving for perfection to the influences of that time.

My introduction to colour was fairly accidental and the result of two major factors. In my final year at Tech, I'd been building large slab pieces which always cracked and warped in the stoneware firing and it became increasingly obvious that part of the answer was low-firing. The finished pieces wouldn't be as strong but if I weren't making functional objects then what did it matter? At around the same time I was working with a woman who was a teacher of Hobby Ceramics. At first I was horrified by the whole "Institution" of Hobby Ceramics but as I was exposed to more and more of the glazes, I became excited by the colours and came to realize that they could work for me too. They were so incredibly reliable.

I found later that the whiteness and smoothness of porcelain was the perfect background for the colours and added a kind of purity and strength to the colour I didn't have before. My child obsession with paper-cutting led me into stencils and from there into using an airbrush and most of my work since then has been a continual development and exploration of those techniques.

I still get excited by colour and the way it can create a particular mood for a piece. The soft pastels and greys, complemented by airbrushing, add an ethereal and fragile quality to the work whilst pure, vibrant colours seem to add solidity and strength and sometimes the illusion of movement. I've always liked red, in particular, and tend to use it a lot in my work. Technically a very difficult colour to use, it can sometimes conjur up images of anxiety, danger or occasionally evil. Someone once told me that my tripod forms, especially the red ones, looked kind of evil, and that shocked me because it was the last thing I was trying to achieve.

The tripod series began as a kind of fantasy image I had of an unknown race whose artefacts had been discovered centuries later. I didn't want them to relate to any particular culture. They could belong to the past or the distant future. Tripod forms in ancient cultures have often been associated with sacrifice and it has taken a conscious effort to change that element in my pieces. I tend to associate vessels now in an abstract way with the provision of food and celebration of abundance and that's where I'm trying to push these pieces at present.

Because I find it difficult to understand the "intellectualization" of Art, I tend to gravitate toward the title of Craft for describing my own work. It seems a lot simpler. In the same way a division seems to exist in the field of ceramics between people who produce utilitarian ware and others who work purely in a non-functional or sculptural way. I don't feel that either is greater or lesser, or any one way of working more valid than another. We have each developed our own set of skills, interests and limitations and to be free to enjoy working within, or push ourselves beyond, those boundaries is important.

I guess I really have only one ambition in my work and that is to create an object that can stir a little excitement in someone, the same kind of excitement I feel when I take a finished piece out of the kiln. Whether it's art or craft, serves a functional purpose or not, makes a statement or remains simply and silently appealing as an object... well who really cares?

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and the
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would like to congratulate the
Crafts Council of Australia
for their enterprise in bringing
The Contemporary Designer Binding Exhibition
to this country.

*see page 108 for Guild information

JIM NUTTER'S SUN WATCHES

Nicholas Pounder

THE history of man's first measurement of time has an uncertain date. The earliest devices were so simple that archaeology can only be speculative. The oldest sundials found by the beginning of the twentieth century were dated around 370 BC. Today we have examples of dials from around 1500 BC. Our first written evidence for sundials comes from the Bible in the Second Book of Kings, XX, verses 9-11, where it is asked if the dial of King Ahaz can move backwards. This would be around 741 BC. It is one of countless references appearing in the literature of antiquity.

In early Egypt, the shadow clock was used to set up calendars and to mark daily time. The largest designed was the great pyramid that cast shadows indicating the equinoxes. More often, the early sundial took the shape of an obelisk casting its shadow in a public place, usually a square. This shadow clock did not have a dial but depended on the length and position of the shadow. In these earlier times, no difficulty was caused by the inequality of the shadow clock's hours. In the summer, there would be twelve long hours of daylight and in the winter, twelve short hours of daylight.

The Chinese had a strict set of dimensions decreed for Obelisks in public places, around 500 BC. Any variation carried a heavy penalty. In Japan the 'noon mark' was a common feature of village design and the shadow cast across the central square was often the sole timekeeper. These 'noon marks' were used in many parts of Japan until late last century. Some may still be seen outside rural post offices.

During the European Renaissance, sundials reached a golden age. They were cut into almost any available surface on building exteriors and churches set them into their walls to show the times of services. In the sixteenth and seventeenth centuries, small dials, of ivory, bone, brass and silver became popular.

Mayall remarks in his book *Sundials*, it was once said that time waits for no man but now, no man waits for time. In the past forty-six years, that statement turned on itself. The spectre of time in modern watches and clocks is intimidating for its visibility. Once the sweeping red second hand was the ultimate manifestation of passing time. Today the wriggling configurations of liquid numerals in a digital timepiece resemble an eternal countdown as the seconds move like card tricks and the constant divisions of the present flash from the wrist or bedside. Mechanised time and the accuracy that came with the introduction of the pendulum must have made the ticking, chiming clock equally awesome to ancestors used to the shadow of the dial and the relative peace of the passing light. But the introduction of the sundial into public life was not entirely popular either. Here are the words of the Roman poet Aulus Gellius from the second century AD:

The gods confound the man who first found out how to distinguish hours — confound him too who in this place set up a sundial to cut and hack my days so wretchedly into small pieces.

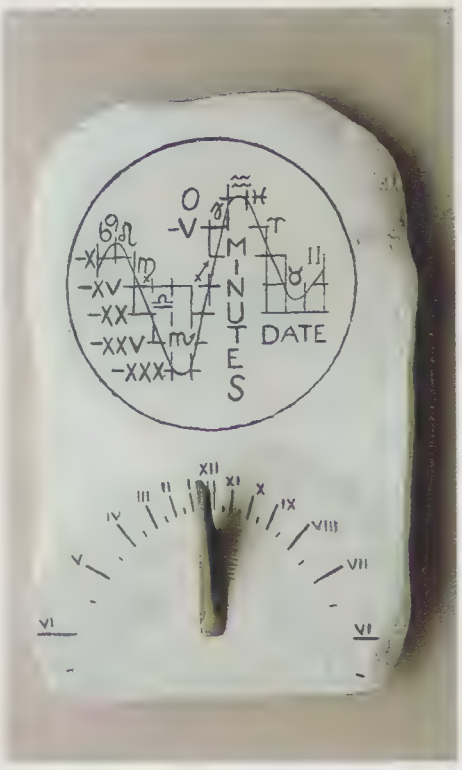
One wonders which words Aulus Gellius would have found to address Jim Nutter: Jim has developed a pocket sundial, the sunwatch.

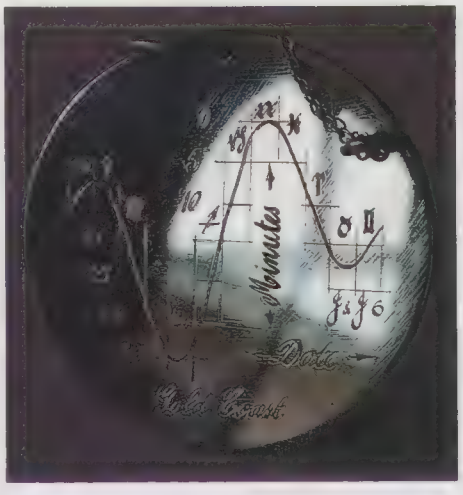
Jim Nutter came to Australia ten years ago from New Zealand. In that time he has experimented with sundials from the most simple to the most complicated. His earlier work has been set in public parks and these have been the horizontal ones most are familiar with. Over the last few years, he has developed and produced the pocket sunwatch. This dial differs from the horizontal type in that it works on the altitude of the sun rather than its trajectory — a principle it shares with the navigational sextant.

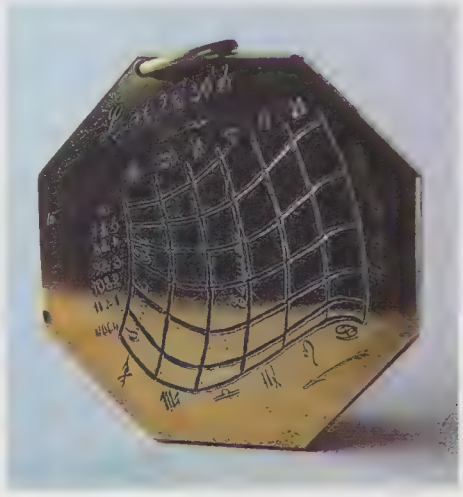
The dials are made to be used at specific latitudes and a new formula must be worked for each location. According to Nutter, this was by far the most difficult stage of the work. At the drawing board stage, he sought the advice of an astronomer on the nearby Gold Coast. After a series of computations, they arrived at a satisfactory equation and Jim went to work on the dial faces.

The dials are cut from 4mm brass in two shapes — round and octagonal. First a projection of the graph for a particular town or region is made onto the plate and then traced onto the surface. The outline is then engraved. On one surface are the months between summer solstice when the days are longest through equinox, to winter solstice of the shortest day. On the reverse is a simple chart which allows for the conversion of true solar time into standard time.

Jim Nutter has made sun watches for all capital cities and most regional centres. Ideally he would like to cast in silver and work with finer engraving, but he feels that the subsequent price would result in less popularity. If they were mass produced and stamped in a cheap alloy, Nutter has no doubt that they would sell well enough to need a distribution network. But he prefers to leave that idea to someone else and is content working in brass and hand engraving each piece.







Horizontal sundial
Sunwatch, 4 × 35 mm
Time — telling side of the sunwatch

Aboriginal stained glass for Araluen

Kay Hartley

Panels produced by thirteen Aboriginal teenagers from their own designs are a feature of the Araluen Arts Centre community stained glass project in Alice Springs.

One of Australia's leading glass craftswomen, Cedar Prest, has guided the project since its early planning in 1982. She has worked with members of the Alice Springs community to develop designs with a unique local focus, and to teach skills in stained glass window fabrication. Cedar gained experience from a similar project at the Parks Community Centre in Angle Park, Adelaide. The Central Australian project presented her with an opportunity to become involved with a relatively isolated community, in which a unique combination of historical, ethnic and social factors prevail.

She was particularly keen to work with children, who, she knew from her experience at Parks, had shown a degree of spontaneity not often possible with adults. Aboriginal people form a significant proportion of the Alice Springs population, so in order to include as wide a cross section as possible, Aboriginal secondary students were invited to participate in the project. The students' sense of design and their interpretation of the landscape were thought to be 'uncontaminated' by non-Aboriginal influences and as such a source of inspiration for the community.

Jonah Jones, director of the Centre

Araluen Arts Centre

1. Chambers Pillar

2. View of the Chewing Ranges

3. Muranji Rockhole

Beginnings

From the start, the Araluen Arts Centre had been a community project with its grass roots firm in the red Central Australian soil. A group known as the Friends of Araluen, after a few years of discussion, was formally incorporated with the aim of securing the land known as Araluen.

Central Australian aviation pioneer, Eddie Connellan was born on a property named Araluen, in the Wimmera district of Victoria. His paternal grandfather had taken up the land and named it after a legendary Aboriginal girl whose story was told to him by local Aborigines. Shortly after the Second World War, Mr Connellan built his home near the original Alice Springs airstrip and named it after his birthplace. He began a citrus orchard to supply fruit to cattle stations and bred Saaneen goats for the precious commodity of milk.

The Northern Territory Government compulsorily acquired Araluen for subdivision in the early '70s. But by 1973 the Friends, who had been searching for the money needed to design and build an arts centre there, had persuaded the government to establish the Araluen Trust. Community groups made submissions to the Trust about their ideas for the arts centre and the director, Jonah Jones, sees his role as continuing to transform these ideas into reality, believing that the uniqueness of Araluen lies in the fact that it has been, and remains, a grass roots initiative.

As part of this involvement, the people of Alice Springs were invited to help design and make the stained glass windows with Cedar Prest. As Jonah explained:

'The idea of the stained glass specifically, rather than some other medium, was simply because I felt it had a far greater potential, considering the design of the Centre and the construction materials we were using.

'And the choice of Cedar Prest as the artist came to me after I visited the Parks Community Centre in Adelaide and saw her work in that community context.

'I was extremely impressed by the work at the Parks and the way in which Cedar had worked to put it together.

'While Alice Springs is obviously a different kind of community, I felt she would be the best person to coordinate the project up here in Alice Springs.

'And I also felt it would provide Cedar with a fantastic opportunity for her own development, especially through her involvement with the Aboriginal children.'

Funding for the Araluen stained glass project has been shared jointly by the Crafts Board of the Australia Council and the Araluen Trust. Total project cost is in excess of $20,000.

Working with Community Groups

Cedar was to have a total 'contact time' of fourteen and one-half weeks in Alice Springs for the entire project. In all, four visits lasting from two to six weeks in length were made in 1983.

During her first visit to Alice Springs, Cedar addressed a public meeting to explain the idea of the community project and to describe the Parks experience. She showed slides of the Parks buildings and their windows in various stages of fabrication.

The fifty-two interested people, many of whom had never worked with glass, gained an idea of the processes involved, from design to completed panel.

Discussions were held with arts and crafts groups and other community organisations about taking part in the project. Interested people were encouraged to enrol in a local leadlighting class run by Fred Blom.

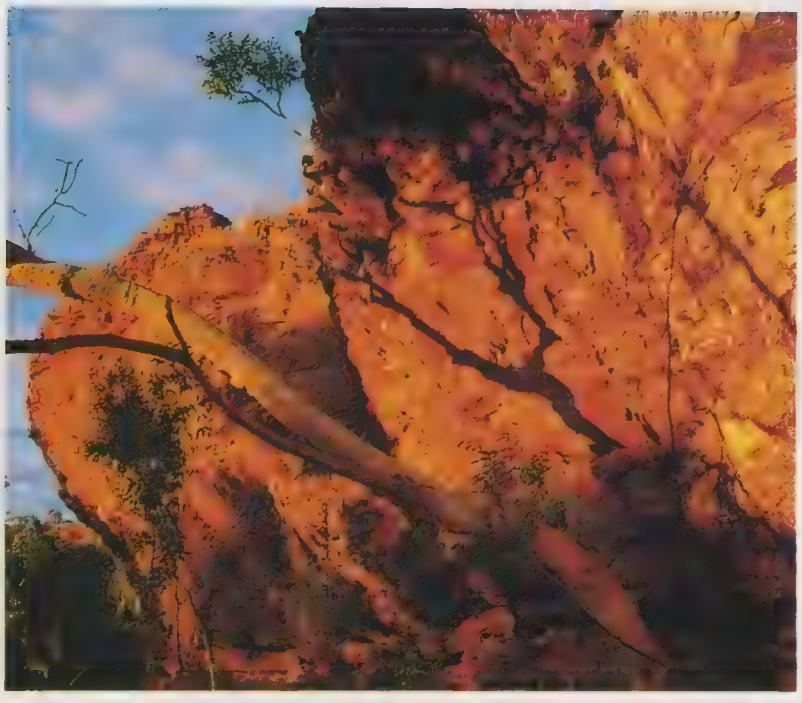
Cedar returned in July, two months later, to hold a weekend workshop to bring the group together, and to increase their confidence by helping them make a small practice panel from their own design.

The next step was on to the Araluen building site for a guided tour with architectural commentary by Ley Graham of Hassel & Partners, the designers of the Centre.

Four groups of windows were identified: Bistro, Boardroom, Green Room and main foyer windows, making a total of about 50 square metres of glass for the whole project. People chose the windows they wanted to make, leaving free the main foyer windows for the Aboriginal students from Yirara College. Cedar collaborated with chief architect John Miller and Ley Graham on a plan for the foyer which would incorporate panels by individual Yirara students.

Each group had weekly meetings to draw together ideas for their windows. Exact measurements were transferred to paper to produce a set of scaled drawings.

After her second visit, Cedar went to Sydney, Melbourne and Adelaide outlets to select the glass for the whole project — six thousand dollars worth from the USA, France and Germany. 'Although I knew the colours the



Yirara students wanted, I had to make intelligent guesses about the colours that would be required for the community groups' panels' said Cedar. 'I guess I was looking for colours in the Central Australian landscape. I wanted the windows to belong to and be part of this place and not relate to outside influences. They were to be generated from within — to express what it was to be here. I guess I tried to project that.'

The groups continued to work while Cedar was away. On the third visit her assistant, glass craftsman Kurt Florimond, accompanied his van loaded with its fragile freight of glass on the Ghan train from Adelaide.

Meanwhile the designs for the Bistro windows were coming to life. A riot of parakeets fluttered over blazing Sturt's desert peas, and eucalyptus saplings shot up. Vibrant colours were selected, evoking the vigour of the Central Australian landscape, its flora and fauna, its generosity. Reference was made to landscaping plans for the garden outside the window, to relate plant species 'growing' in the glass to those outside.

In contrast to the almost effortless evolution of this window garden, other groups found it hard to get started or to agree on a theme, or even to convert a theme into a workable design. However, the Boardroom windows' design began to take shape as the 'ochre pits' — a design representative of cliffs of different coloured ochres and the compelling outline of Mt. Gillen, part of the MacDonnell Ranges, was abstracted in the Green Room window.

To provide a relief from the impasse of design decisions, Cedar decided to get everyone moving in the fabrication phase of the Bistro windows. People from various groups were allocated a panel each and helped cut glass and 'lead up' the windows.

Construction continued apace during the September-October visit, with people working daily, evenings and weekends at the studio. The Boardroom windows were temporarily installed in October.

Working with the Yirara Students

Early in their discussions in May 1982, Jonah Jones arranged for Cedar to visit Alan Phillips, art teacher at Yirara College, to discuss Aboriginal students' participation in the stained glass project.

Cedar looked at some of the students' artwork and saw potential in their black-ink linear drawings. From Adelaide, she sent Alan some colour transparencies of windows by Ludwig Schaffrath, a German designer and others, which interpreted some similar linear themes.

Alan asked his Year 10 class, six boys and seven girls, aged 15 to 16 years, to do more line drawings in the same style as their earlier ones. Their work was enlarged with an overhead projector and traced on to plans in the actual site size.

'I have a concern that children's work shouldn't get drawn by adults or be altered, and I wanted to find a way of incorporating blown-up drawings,' said Cedar.

A test panel, showing the cake icing method, was shown to the students, who thought the results were acceptable as an interpretation of their work.

When the Yirara students visited the Araluen building site, the project really came to life for them. They came to the 'studio' — a makeshift area set aside in one of the old cottages on the Araluen grounds — in groups of two or three after school.

Alan described the significance of the site visits: 'Traditionally in Aboriginal life, if you're going to teach somebody how to do something, the old man or the old lady, or whoever it is, sits down and *does* it.

'There was a definite rapport between the Yirara students and Cedar, judging by the results they have achieved together. It takes a long time to get to know these kids, because the Aboriginal people like to think you're fair dinkum before they're prepared to commit themselves. They'll stand off for a while and sum you up before they're prepared to give anything.'

Cedar commented: 'The breakthrough came when we thought of having sessions here on the site. I started to get to know them as individuals. Instead of 13 in a class, you've got only two or three, and can start to talk to them.'

Fred Blom, Kurt Florimond and Cedar took the students for two art lessons at the college, to teach techniques of cutting glass and cake icing. Fred continued to instruct the students in stained glass techniques for five weeks, until the second term finished.

Commented Cedar: 'It was an incredible crash course in technique. With fourteen and a half weeks, we've made the most of the opportunities we've had but I would have liked to be involved with their art class the whole year.'

The children's drawings are traditional, but as far as Alan knows, don't have a message or meaning. 'They have interpreted landscapes into lines and used traditional Aboriginal symbols like circles, and circles within circles. The one by Gladys Brown has four elements which are related by a single line. It's probably the most Aboriginal of all of them.

'I've been working with these kids for eight years. I'd say their designs are purely Aboriginal. This is probably the first time these drawings have been transposed into glass'. Alan says he takes care not to interpret the things his students do, or to make them explain their work.

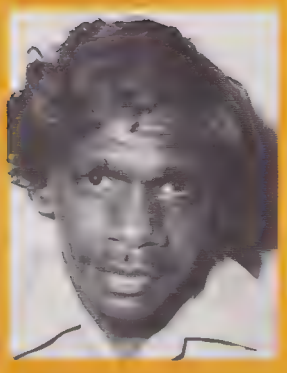
Cedar thinks they have a strong sense of design: 'A lot of what they're on about is just what your fingers would do if you pulled them through the sand. It's almost texture and touch rather than something visual. To me, the word 'drawing' means to construct, on a piece of paper, something that is in our mind or imagination, a structure. To them, drawing doesn't have that sense; it's tactile.'

1. *Gladys Nungarrayi Brown*
70 × 109 cm.

Aboriginal drawing techniques rely on the sense of touch

1

Luke Japanangka Johnson
Warlpiri Tribe



Lachlan Jampijinpa Ross
Warlpiri Tribe

Gladys Nungarrayi Brown
Warramungu Tribe

Josephine Napangardi Holden
Warramungu Tribe

Amie Nampijinpa Noonan
Warramungu Tribe

Audrey Numina
Kaititji Tribe

Kevin Jungarrayi Anderson
Warramungu Tribe

Michelle Bennett
Wardaman Tribe

Audrey Hodgson
Alawa Tribe

Vera Mbitjana Williams
Aranda Tribe

Andrew Jakamarra Walker
Warramungu Tribe

To Darwin

Lajamanu

Banka Banka

Rockhampton Downs

Tennant Creek

BARKLY HIGHWAY

To Mt. Isa

STUART HIGHWAY

Neutral Junction (Tara)

Nutwood Downs

ALICE SPRINGS

Amoonguna

To Adelaide

0 100 200 300

KILOMETRES

1/2. Vera Mbitjana Williams
70 × 70 cm.

1

Diverse Cultural Backgrounds

Many tribal groups are represented at Yirara, and as a consequence their cultural backgrounds are diverse. Students come from a wide area covering a large part of the Territory, as well as Western Australia and South Australia. Yirara offers them full-time board while attending school, and students return to their homes for holidays or initiation ceremonies.

Landscape and topography play an important part in the cultural and spiritual life of the Central Australian Aborigine. All the design work of Yirara students has connotations with the country. Generally the nature and extent of artistic activities as practised by each tribal group vary according to their spiritual significance, and the students are exposed to this at an early age. These influences are innate in their artistic expression.

The student whose home is closest to Alice Springs is Vera Mbitjana Williams. She is an Aranda girl from Amoonguna, a community on the outskirts of Alice Springs. Amoonguna is a relatively urbanised community with strong sporting links with Alice Springs. Some Warlpiri people also live there. Amoonguna is located near the East MacDonnell Ranges, so mountains have had a significant influence in the landscape Vera knows. She is enrolled in an art certificate course at the local tertiary college in Alice Springs.

Further north is Neutral Junction, a cattle station also known by its Aboriginal name Tara, located east of the Stuart Highway between Alice Springs and Tennant Creek. Audrey Numina comes from here, the home of about 100 Kaititji people. Another 150 or so are at Stirling station (Wilora), the neighbouring property to the south, and a few are at Ali Curung community to the north-east.

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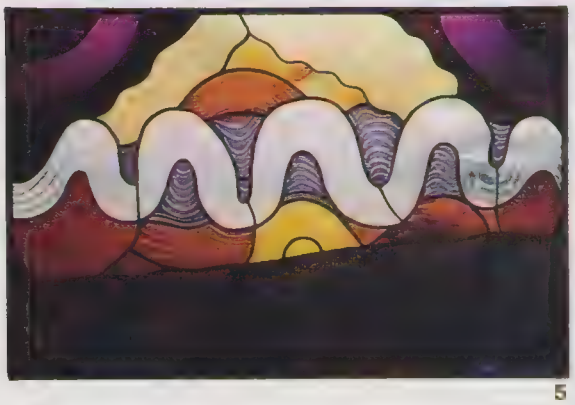

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4

Alan commented: 'Her tribe is one of the smallest ethnic groups in the world. There are probably only about 200 Kaititji people in the world. Her language and culture are unique.'

The hilly country around this area is an important factor in Audrey's interpretations of landscape. The art of the Kaititji people includes painting their bodies for ceremonies held around the area, and decorating shields.

3/4/5. Audrey Noonan
70 × 80 cm and 70 × 109 cm.

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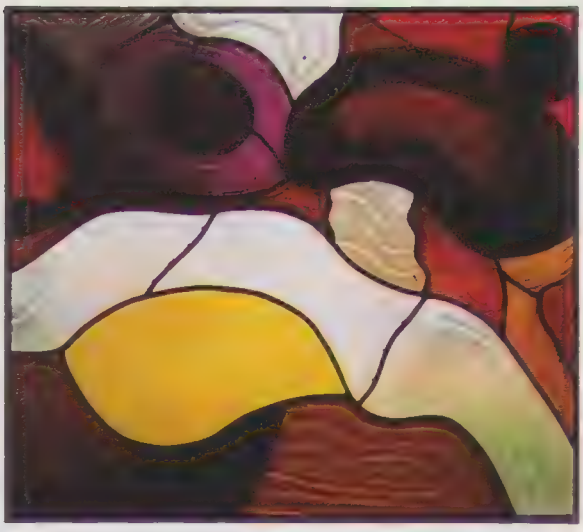

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1. *Andrew Jakamarra Walker*
70 × 70 cm.

2/3/4. *Kevin Jungarrayi Anderson*
70 × 80 cm and 70 × 109 cm.

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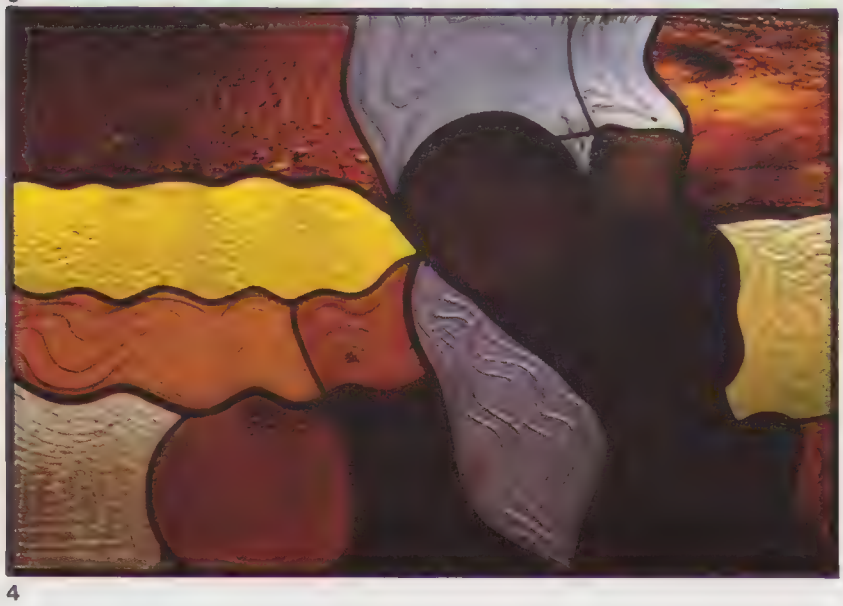

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Andrew Jakamarra Walker is an initiated Warramungu young man who lives in Tennant Creek. He was born in the old Tennant Creek hospital. There are 200 to 300 Warramungu people living in the area, which is slightly hilly. These people make boomerangs without decoration, and do body paintings with their dreamtime designs, using feathers and ochre as decoration.

Amie Nampijinpa Noonan and Kevin Jungarrayi Anderson are from Rockhampton Downs station, north-east of Tennant Creek near the Barkly Highway. They are both Warramungu students and live with about 100 other people on the Australian-owned cattle station which is situated in flat country with no rivers. Their people make spears and boomerangs without decoration, and both men and women do body decoration. The old women of the group are mostly responsible for the designs, and traditional ceremonies are still carried out by these Warramungu people.

Two other Warramungu students are Gladys Nungarrayi Brown and Josephine Napangardi Holden, from Banka Banka, an American-owned cattle station north of Tennant Creek. The surrounding country is rugged and low lying with undulating hills. Many people have moved to Tennant Creek, or north to Elliott or to Rockhampton Downs. Only 18 people remain — of the 100 or so who used to live at Banka Banka. Traditional art is engaged in by the older women. Gladys' stepmother, Louise, is an important painter, and Josephine's grandmother, Daisy, is accomplished in the field of body painting.

Lajamanu, lying north-west of Tennant Creek near the WA border, is the home of two students — Lachlan Jampijinpa Ross and Luke Japanangka Johnson. They were both born on this reserve, which is governed by the Lajamanu Town Council. They, like the 700 people now living there, are from the Warlpiri tribe. Their country is fairly flat. Artistic activities are mainly body decoration for ceremonial purposes. Both Lachlan and Luke are initiated young men.

Audrey Hodgson and Michell Bennett come from Nutwood Downs, a cattle station north-east of Elliott. Their tribal affiliations are Alawa and Wardaman respectively. The country around Nutwood Downs is not very hilly, but has lots of rivers. There are three family groups living there, making a total of about 35 people, and most are from the Alawa tribe. They engage in weaving string bags, painting boomerangs and carving shields. Body painting is done by both men and women, and Audrey's grandmother is a painter.

5. *Annie Nampiyinpa Noonan*
70 × 109 cm.

6. *Gladys Nungarrayi Brown*
70 × 109 cm.

7. *Josephine Napangardi Holden*
70 × 80 cm.

Two-way Influences

Cedar feels her perceptions of form and landscape have been influenced by her contact with the Yirara children.

'Because I was struggling with the problem of interpreting the children's pieces, and I was very aware of the forms they use, I started to notice their forms in the landscape. It heightened, or directed my perception of the landscape,' she says.

'Things in the drawings which looked, on the surface, to be patterns, and rather unbelievable in terms of landscape, turned out to be totally perceptible when you actually got into the field. This is something which, without the experience of working on the Aboriginal things first, I wouldn't have been sensitive to.'

Alan helped to explain how these perceptions may have come to Cedar. 'Aboriginal kids identify strongly with the land. It's their whole life, their very existence, it's their reason for being on earth. It's where they were born — on the land. Some of those kids were born in the bush. They identify so strongly with the land that once you become involved with them it rubs off on you'.

Cedar asserted that she had enjoyed the opportunity of being able to draw the landscape around Alice Springs as

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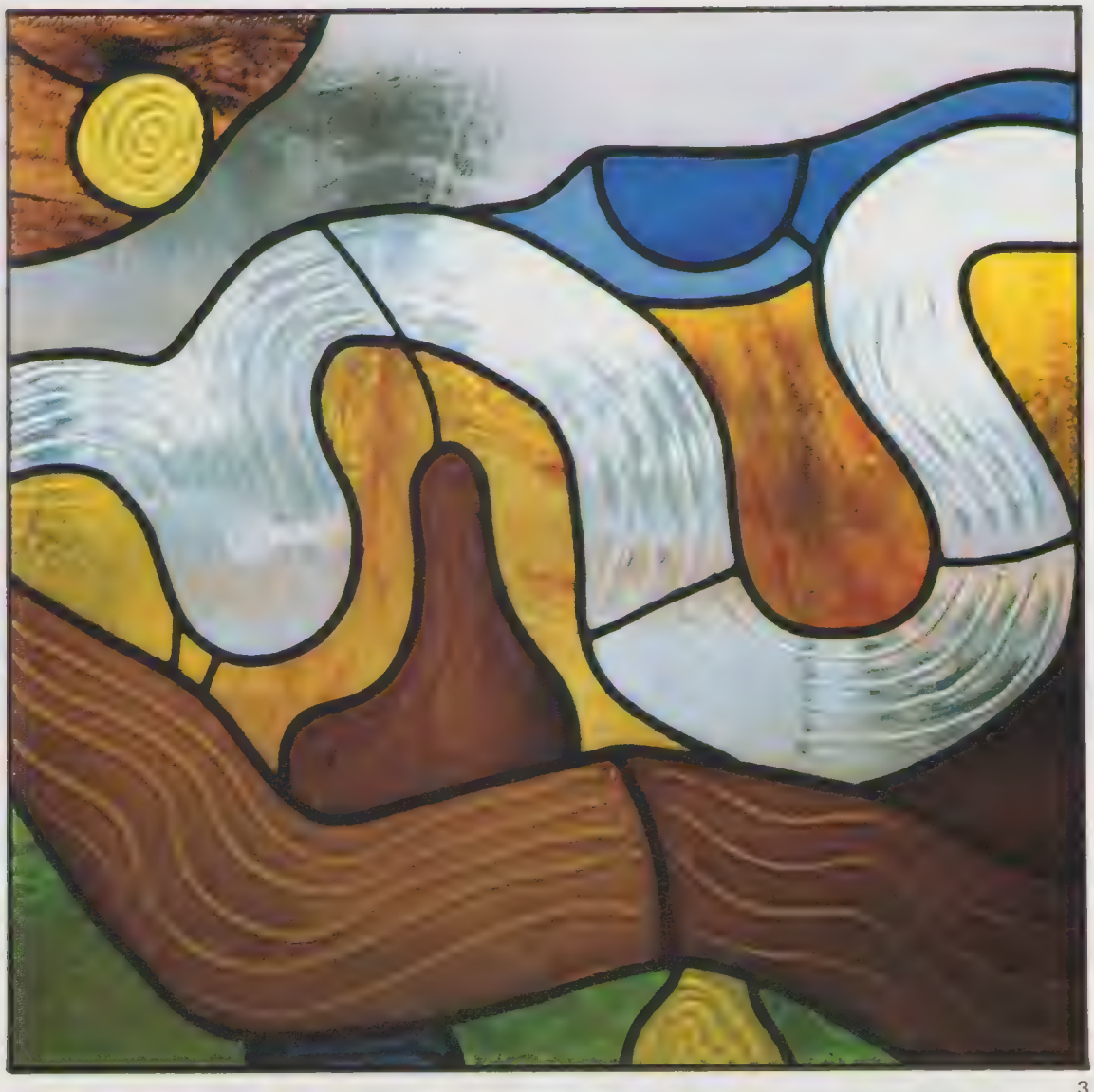

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1. *Lachlan Jampinjinpa Ross*
   70 × 80 cm.
2. *Luke Japanangka Johnson*
   70 × 80 cm.
3. *Lachlan Jampinjinpa Ross*
   70 × 70 cm.
4. *Audrey Hodgson*
   70 × 80 cm.

well as the experience of working with the people. She felt sure there would be a new, linear quality in some of her work.

Regarding her influences on them, Cedar was concerned that stained glass was a 'foreign' medium to the Aboriginal students. 'I question strongly the relevance of teaching a medieval craft to Aboriginal people, particularly with materials that are not easily accessible in a place like Alice Springs,' she said.

'Community arts projects are about expanding people's horizons and giving them a different experience, but I also want it so that when I go away, I don't take everything with me. I believe that one of the things you do is open doors, and you actually want to leave them open. You want people to have the option to go on doing things.'

Alan is also concerned about the relevance of a European teaching traditional European methods of art production. He was very aware of the perils of subtly influencing Aboriginal artistic perceptions. European interpretations are seeping into the Aboriginal consciousness in many forms, and measures need to be taken to slow down the disintegration of their culture. **'My ideal would be to get an Aboriginal person to do my job. I should become redundant. It would be the greatest thing if an Aboriginal person came along who wanted to teach them art'.**

Working at Araluen had practical problems. Some arose from a conflict between art needing to take its time, and the relentless momentum of construction by deadline. For example, the refurbishing of some of the old Araluen buildings overlapped with part of Cedar's last 1983 visit, causing some frustration because of inadequate facilities.

Commented Jonah: 'There was no artists' workshop in the town — that's why Araluen is being built! The concept of art we're dealing with here, involves working *with* the building, and *with* the community during the construction of the building. Loyalty to that concept may mean making some sacrifices. The alternative would have been to have the building first then 'stick on' the windows afterwards.

'Cedar and I discussed the timing of the stained glass phase of Araluen and queried whether it was better to wait until the building was finished and have the new crafts centre to work in, or to do it — as she decided — while the building was being constructed, with poor facilities. In her decision Cedar demonstrated loyalty to the idea of community involvement.'

Reflections in a Stained Glass Window

The responsibilities of a community artist lie in treading a delicate line between letting the community have its head, and merely paying lip service to participation in design by actually guiding the process a little too closely.

How did Cedar fare in these areas of artistic integrity? 'I think it is important that people in the community participate in the project, as much as they are able, and choose to, but in the end, the project will be judged only by its artistic merit. I see myself as totally responsible for making the artistic judgment, as to whether or not the thing is up to sufficient standard, in the same way as I would have to do with my own designs.'

Cedar found the Araluen experience a challenging one — particularly coming as it did after her period as chairman of the Crafts Board of the Australia Council.

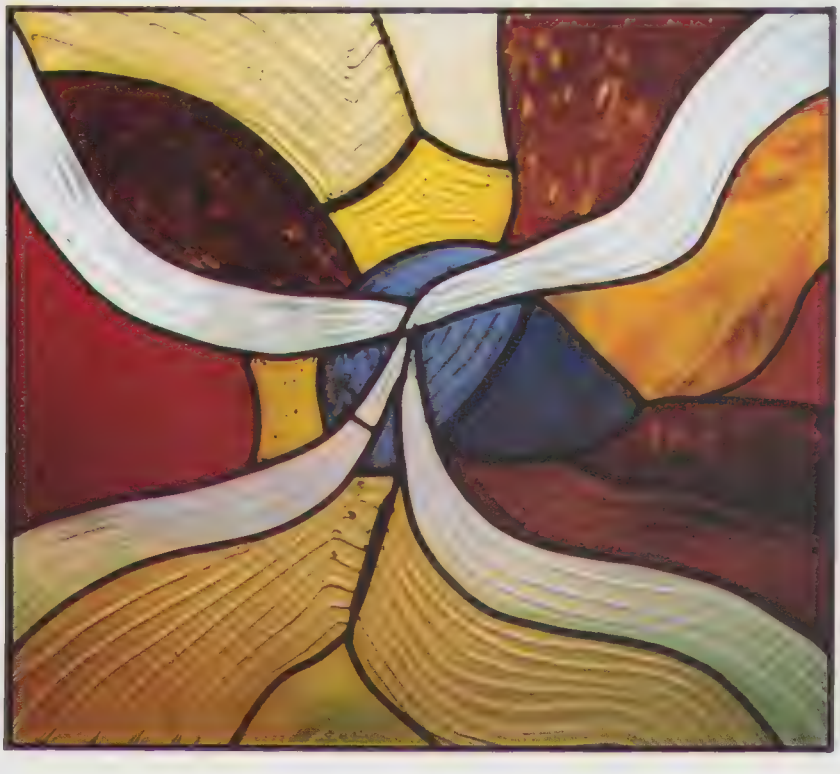
'Really the hardest thing in this project has been adapting to the pace of life and style of life, and the way that people choose to operate in Alice Springs. It is actually different from the way in which people operate down south . . .

'I have a predisposition to expect that there'll be six or eight people around (in the studio). And it's been hard for me to adjust to the fact that people do a million things all over the place, and that they do this very wholeheartedly when they are here, but some of them will probably be here only about three hours a week.'

Cedar wants to continue with regional field work 'where people haven't been subject to the same kind of pressures as people are in the city. And where they have a much closer relationship to landscape and natural things around them'.

The significant role the Yirara students' panels may play in the future is beginning to be appreciated. As the project neared completion, Jonah remarked: 'The arts have great potential as mediating tools in reducing racial conflict. The non-Aboriginal Australian community has great difficulty understanding the issue of an Aboriginal's relationship to his country. It is expected that about 100,000 people will come through the Araluen foyer each year. We hope the Yirara panels will, over a period of time, extend the understanding of non-Aboriginal people and lead to a greater appreciation of the ancient culture from which these designs originated'.

Michelle Bennett
70 × 80 cm.



Hoechst

Part of Liz Williamson's 1983 Award winning textile

TEXTILE AWARD

APPLICATIONS for the 1984 National Hoechst Textile Award are invited from artist/craftspersons working in the fields of Batik, Embroidery, Screen Printed Textiles or Weaving.

The award will cover all workshop fees, free use of all workshop equipment and selected materials, to a maximum value of $2,000 at the Access Textile Workshop, Meat Market Craft Centre. The award also provides for a subsidy of $3,000 as a contribution towards living expenses. This subsidy to be paid to the successful applicant, in equal monthly instalments for the duration of their residency, by the Meat Market Craft Centre. Preference will be given to an emerging rather than a well established craft person.

The award winner will be chosen in September each year and the residency will be for a period to be defined for the following year.

Conditions of Award

Applicants are required to have been resident in Australia for two years prior to taking up the award.

Applicants may be from any State or Territory within Australia.

A finished work, produced during the residency, is to be presented to Hoechst Australia Limited for their textile collection.

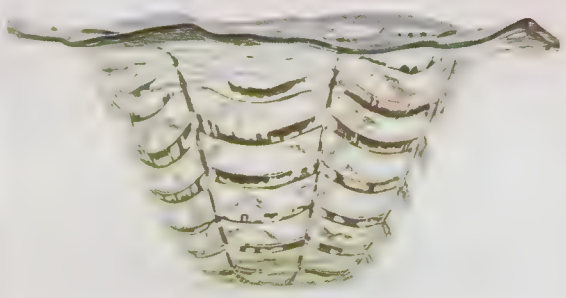
Application forms and stipulated enclosures must be received at the Meat Market Craft Centre no later than 7th September, 1984.

Further information and application forms for the award may be obtained from:

Robert Vallis
Meat Market Craft Centre
42 Courtney Street
North Melbourne 3051
Telephone: (03) 329 9966

HOECHST

PETER CRISP



Peter Crisp, artist/designer/craftsman

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STUDIO NOKO

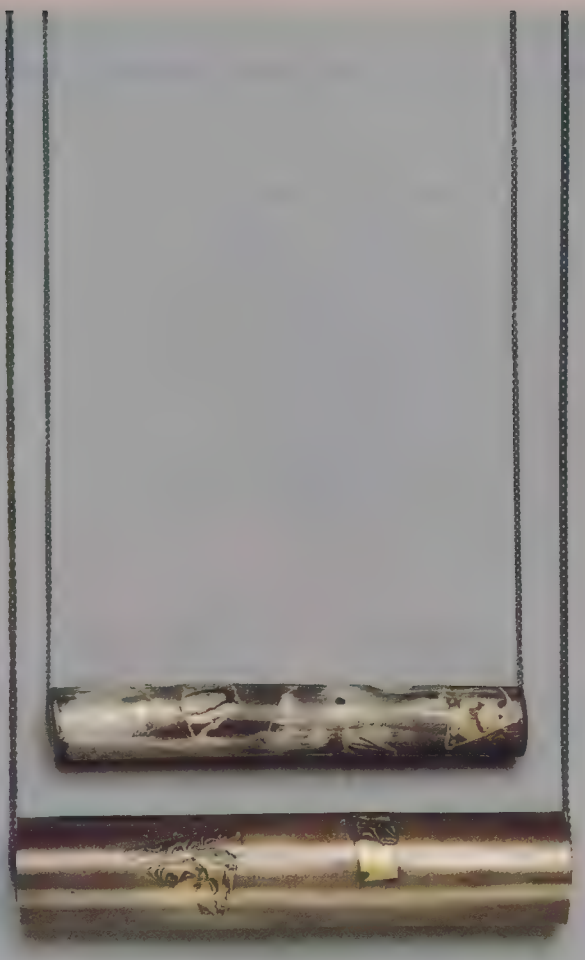
Studio Noko's jewellery display window looks out on a busy Surry Hills street in inner Sydney. Kate O'Sullivan opened the studio in late 1982 with Philip Noakes. Although Kate trained in art with Philip at London's Sir John Cass School of Art, the two didn't meet until they had returned to Australia in 1978. A Crafts' Board Grant helped Kate with her studies in the UK.

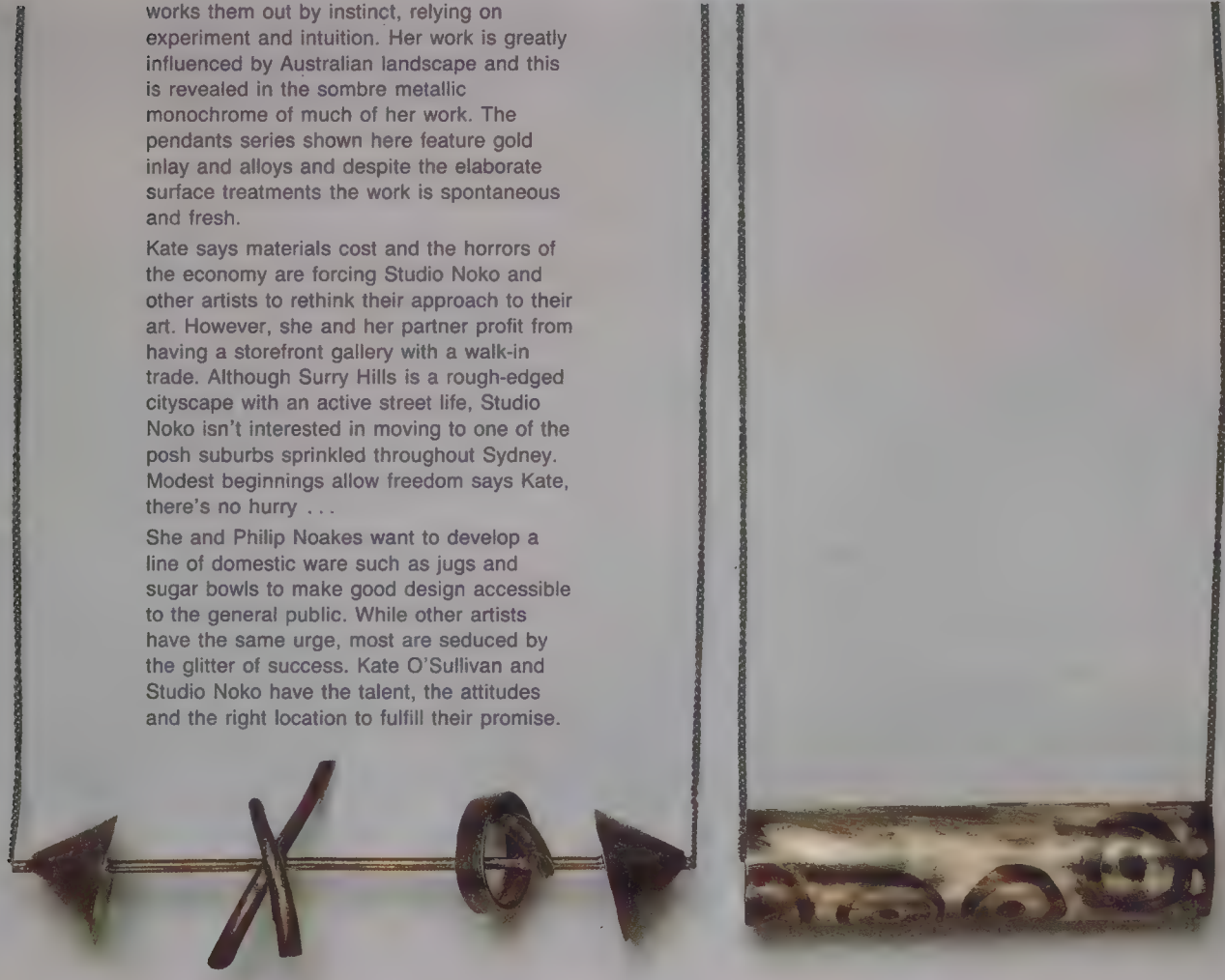
Since her return, she has been very active in the gallery scene exhibiting throughout Australia. She is represented in the WA Art Gallery, Queensland Art Gallery and the National Gallery in Canberra. Her work has been purchased as far afield as the Port Moresby Art Gallery, PNG.

O'Sullivan experiments with unusual finishes using alloys and oxidising processes and works them out by instinct, relying on experiment and intuition. Her work is greatly influenced by Australian landscape and this is revealed in the sombre metallic monochrome of much of her work. The pendants series shown here feature gold inlay and alloys and despite the elaborate surface treatments the work is spontaneous and fresh.

Kate says materials cost and the horrors of the economy are forcing Studio Noko and other artists to rethink their approach to their art. However, she and her partner profit from having a storefront gallery with a walk-in trade. Although Surry Hills is a rough-edged cityscape with an active street life, Studio Noko isn't interested in moving to one of the posh suburbs sprinkled throughout Sydney. Modest beginnings allow freedom says Kate, there's no hurry . . .

She and Philip Noakes want to develop a line of domestic ware such as jugs and sugar bowls to make good design accessible to the general public. While other artists have the same urge, most are seduced by the glitter of success. Kate O'Sullivan and Studio Noko have the talent, the attitudes and the right location to fulfill their promise.





Crafts Councils Centre Gallery

presents

Arts of the Indonesian Archipelago

an exhibition as cultural theatre

A major selling exhibition of tribal art & artefacts from the rich & diverse culture of the islands of Indonesia; Toradjan sculpture from Sulawesi; Batak, Dayak & Punan wood & Basketry from Borneo & Sumatra; textiles, jewellery, masks & household utensils from Nusatenggara, Bali & Java.

Enter the rich world of art and culture of our closest neighbour.

Crafts Councils Centre Gallery
100 George Street, The Rocks, Sydney

***Borneo basket**. rattan cane, bark & mud dye, 45 cm H.*

***Statue door handle** from Central Timor, Belu area Coll. Michel A. Blanc*

***Hinggi** from Sumba. Waingapu area Coll. Michel A. Blanc*

Leon Sadubin — Furniture Maker

IN 1982 I travelled to Europe on a Churchill Fellowship to study a number of areas relevant to furniture making. My specific interest was travelling through Denmark to meet furniture makers, observe their work and assess their workshop organization. Then I took up an invitation to study woodcarving with master carver, Peter Wirsching in West Germany.

In Denmark, I visited a significant number of furniture makers whose work played an important role in the annual Copenhagen Cabinetmakers' Guild Exhibitions (1927–1966). It was at these exhibitions that many of the modern classics of Danish furniture design first appeared. The workshops of A.J. Iversen and Soren Horn impressed me most as being relevant to future directions for my own workshop. Soren Horn worked for over 40 years in a small workshop employing two or three assistants. His range of skills and continuing output of quality furniture make him a foremost example of Denmark's craftsmen. Iversen's workshops, on the other hand, have always employed a maximum of twenty people. Their organisation is a model for an efficient operation of a division of labour and yet maintaining an obvious craft base.

The workshops of Magne Monsen, maker of Kay Bojesen's toy designs and Erhardt Rasmussen, prototype maker of Borge Mogensen's furniture designs were examples of workshops now in decline but workshops which played a vital role in Denmark's design history. Another woodworker, Sigurd Hoyland Olsen, gave me insight into the work of a younger furniture maker displaying all the excellence of his preceding generation. It was a long standing love of Danish furniture-making in general and of Borge Mogensen's designs in particular that influenced my initial attitudes to my craft.

The experience in Denmark was given even greater depth by visits to sawmills, interior design establishments and craft classes in a number of primary schools. The timber merchants were particularly impressive. Variety of timber stock, usually bark to bark sawn and sold in the log was enhanced by the merchants' willingness to assist selection. One could sense the timber merchants' perception of their role as suppliers of high quality materials. The market seemed sophisticated and the supply never seemed at odds, as it does so frequently in Australia, with the expectation of the purchaser.

Refectory table in New Guinea Walnut.

Wedding gift to HRH Prince Charles and the Lady Diana Spencer from the Australian Armed Forces. June 1981. Blackwood and leather.

Lectern, Chapel of Tara Girls School. Queensland maple.

An excursion to Norway allowed me to visit remaining examples of hewn wood architecture and related furniture and woodware crafts. The Fantoft Stavechurch near Bergen, built 900 years ago, is the nearest thing to a woodworking 'miracle' in my experience. Likewise, the carved and painted furniture of Norway's mediaeval past introduced me to an approach to decoration with which I had not been previously acquainted.

In Germany I found myself settled in a delightful village called Diessen, near Munich. The village boasts a craft tradition, mainly in ceramics, dating back to the 1700s. Apart from gaining sound technique in woodcarving, I could observe the organisation of the successful local crafts co-operative.

The experience of living in a European rural environment and becoming informed about its cultural past was as important as acquiring carving skills. I profited from Peter Wirsching's knowledge of art and architecture history.

This page:
Table detail. Royal wedding gift from the Australian Armed Forces.

Storage chest and chest of drawers in blackwood.

Detail of storage chest.

Opposite page:
Coffee table, wattle and slate.

Detail of captain's chest, Australian red cedar.

Table detail.

Reading desk

Many visits were made to neighbouring villages and towns to study the styles and decoration of their churches and public buildings as well as Roman remains and, of course, to sample the local food and beer (generally cloister brewed by dedicated monks!).

An important aspect of the travel was the four months release from the commitment of running a workshop. Fellow woodworker, Les Miller, took up the challenge successfully for that period and I felt I stepped off the tightrope for a brief but necessary interval.

It is in many respects the endless balancing act that gives the fulltime craft woodworker an exhilaration as well as a pronounced headache! It is difficult to resolve the disparity between creative work and commercially sound practice. My observation is that one-off and limited run production in furniture-making is always more expensive to produce than one estimates. Design work and the construction of prototypes tends to be subordinated to the day-to-day running of the workshop.

The workshop at Thornleigh keeps four of us busy. Anthony Thompson did his apprenticeship with me and continues his skilled work. Matthew Atkins has just commenced a four year indenture, while my wife Ginny works with us part-time. We retail our own work, display a changing collection of furniture in the showroom and undertake a variety of commissions which range from domestic ware to presentation gifts.

GALLERY PROFILE

Elmswood Fine Crafts Gallery, Unley Rd. Adelaide.
Photo Garry Benson.

Garry Benson

Malcolm Cole and Jo Trevelion-Cole. Photo Garry Benson.

'ELMSWOOD is a little different from most other craft outlets that we've seen in Australia, in that we specialise in the exhibition piece, but we work like a shop. We are really a craft shop, which deals in the very best of pieces', says Malcolm. 'We do sell coffee mugs, but we don't sell very many of them, and they tend to be the $15 coffee mug, rather than the $4.75 ones'.
'We believe', states Malcolm, 'that while the crafts do sell by 'name' and by repute, they should also sell by quality alone. Our customers may not know the 'names' but learn them so they can brag to their friends about them. But it's the quality that's important.
The evolution of this philosophy has convinced Malcolm that successful selling of crafts has its own 'ecosystem'. 'It really is an ecosystem. If one part fails, the whole thing fails. So the product must be good, and the person manufacturing it must have integrity, and use the materials with integrity. The materials bit is very important. And of course, Elmswood must present that work in the same way — honestly presenting it for what it is'.

Jo and Malcolm work as a partnership in ideas and in reality. Their ideas about craft are very important to them, and they look at Elmswood as more than just a money-making venture. Their favourite watchword, after being besieged by customers on a busy weekend, is: 'It's more than just commerce!'

They work on the basis of having small displays of five to seven pieces from a large number of craftspeople of quality from all over Australia. They want to offer each client a 'mini-exhibition' of lots of people and of crafts. It stems from a committed approach to the promotion of an awareness of craft.

'We're a bit evangelical in that respect', admits Malcolm, 'but we try not to be too heavy. When we get people who normally buy a $7 coffee mug asking why a pot costs $50, we try to explain the 'Elmswood Craft ethos'. And if you honestly believe in that product — and that's the only sort of thing that we sell — well, that's easy to do'.

The general awareness of crafts in South Australia seems to have helped ensure the success of outlets such as Elmswood. The South Australian Government's continuing support for the Crafts Council of South Australia, and a whole range of professional bodies, such as the Potter's Guild, has created a high craft profile.

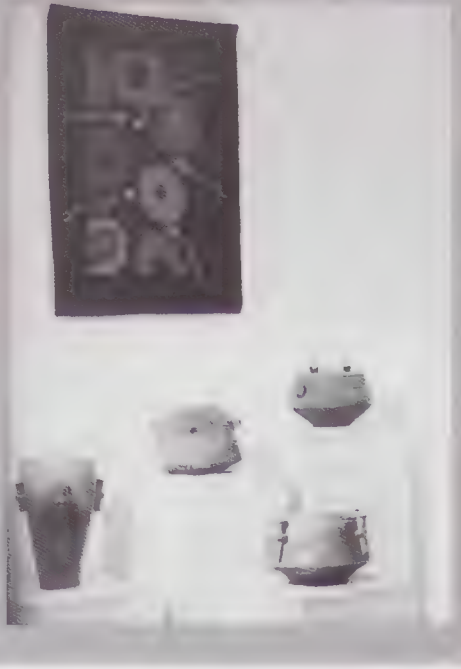
'The Council has worked very hard at promoting in the right way for a number of years', says Malcolm. 'Being professional. Being polished. Crossing the 't's' and dotting the 'i's'. That's why it's different here in South Australia. We do buy from interstate, but we're proud of what has been done here in our own'.

'The professional craftspeople and the professional retailers in this state acknowledge that we're professional in our own right — as small business people', says Jo. 'We're not trying to be 'arty', to be pretentious. We're not embarrassed to say that we're small business people'.

CRAFT AUSTRALIA, S.A. CRAFTS and POTTERY IN AUSTRALIA figure prominently in the sales strategy of Elmswood. Articles on particular craftspeople generate interest in their work, and the cross-fertilisation of buying the piece — and the article — reassure many a client who thinks that prestige craft is 'safe' if it has been written about. It can mean reassurance for the client's taste, selection and integrity in choosing quality craft.

'We unquestionably make our own market', says Malcolm. 'Of course we deal with people who have been buying craft for years — but we also reach new customers who haven't been into shops like ours before. Just passing trade — perhaps someone just going to the local shopping centre — right through to executives looking for gifts. We are finding new customers for craft'.

Through frequent local mail-outs, local advertising, and regular exhibitions (seven in 1984), this quality gallery has established an enviable record of success in terms of prestige and national recognition. With daring coups like the sale of all the wonderful, but extremely expensive Paul Soldner pots during the National Ceramics Conference, Malcolm and Jo Cole have earned the admiration and support of craftspeople and clients from all over Australia.



FIBRE INTERCHANGE 1984 — CANBERRA

Janet De Boer

DURING the week of May 13-18, the 6th Biennial Conference of The Australian Forum for Textile Arts (AFTA) was held in Canberra. Judy Pearce convened the organising committee which put together a unique set of workshops and an educational programme for those attending.

All AFTA conferences have been unique and tell a story of growth and change in textiles in Australia over the last 10 years. So much of what is taken for granted simply did not exist when the first conference on education was held at Sturt in Mittagong, NSW in 1974. Most of the diploma and degree courses in textiles have come about since, as well as the traineeships supported by the Crafts Board and the national magazine, *Fibre Forum*. The magazine and the conferences are emerging as a consistent focus for AFTA.

Subsequent biennial gatherings were held in Adelaide '76, WA '78, Brisbane '80, and Victoria '82. Numbers have varied along with the scope and intent of the activities offered. 1984 is a culminating year in many ways. The workshop programme was the most ambitious and sophisticated ever tried. The community was drawn on as a major resource through visits to the War Memorial, Australian National Gallery, and the Canberra School of Art. Moreover, *Fibre Forum* magazine completed one more stage of evolution in 1984 incorporating more colour, more professional articles, greater distribution, and a solid base of subscribers.

AFTA has always tried to include all textile interests and the Fibre Interchange Conference in Canberra reflected this. Prospective tutors were asked to submit ideas on the type of workshop they would like to run. A whole group of textile tutors was approached in this way and a final selection of 16 was made. In addition, Virginia West from the USA and Peter Collingwood from Britain had organised to be in Australia offering workshops at a time that allowed their participation as tutors. Virginia West is well known for her work in woven garment design and Peter Collingwood has written three authoritative books on aspects of weaving. Peter is an extremely experienced tutor and offered the exploration of blockweaves for his workshop as they are used in rug making.

Joy Clucas from the UK gave a 2-day workshop in Machine Embroidery. Some of the other classes were aimed at particular techniques or modes of expression. Examples of these were 'Advanced Woven Tapestry' with Garry Benson; 'Applique' with Dawn Fitzpatrick; and 'Natural Fibre, Basketcraft' with Enid Williams. However a number of classes departed from this approach and had titles such as 'Self Portraits', Liz Jeneid; 'Fabric Manipulation', Karen Edin; and 'Body Sculpture', Jenny Bannister. A whole range of techniques were explored. Rosemary Draper's 'Fabric Printing and Painting over the Woven Fibre' was another good example of a broad approach to technique and the tutor stressed that

students explore design problems and not create stereotypes of her own work. Rosemary is a leading textile artist in Australia and well known for flexibility in approach and the mastering of a number of skills in fibre.

Creating works in handmade paper has enjoyed tremendous popularity in recent years and the conference reflected this. Some of Australia's leading papermakers and sculptors live in Canberra. Gaynor Cardew offered 'Paper as a Casting Medium'; and Kathy Nix and Carmel Schmich concentrated on paper and collage, working from plant fibres.

Macramé, or knotting's popularity has now diminished somewhat and only had a few practitioners at the art textile level. Janet Brereton has created works in half-hitch knots with a strong graphic flavour for a number of years. Her workshop looked at sculptural and tapestry knotting effects. Knitting is always popular, but in different forms. Deirdre Brocklebank handled 'Creative Exploratory Knitting'; and Helene Hollinshead led students through creative explorations on the knitting machine.

While the weaving classes by overseas tutors filled very rapidly, Colleen Mattiske's class in 'Garments, Weaving with Imagination' was not far behind. Colleen was Workshops Convenor for the 1981 First Australian Fibre Conference in Melbourne and has been a long-time supporter of the concept of national conferences for Australia. Sue Trytell provided a unique set of exercises in 'Simple Weaving Structures' that she herself uses in a very expressive manner.

Finally, Jeff Service taught his approach to painting, using batik methods.

Invariably, when such a collection of workshops is offered, many students wished they could be involved in more than one or at least gain an idea of how the tutor proceeds and what the class has achieved. This was handled by allowing a half-day on the Thursday of the conference for optional tours of half-day workshops. Time after workshops and in the evening was well utilised too, with slides, discussions, sharing of professional concerns and demonstrations. Most students find it far better to live in, well away from distractions of home life. This makes the conference a total experience.

All work done towards the Biennial Conferences is voluntary, as is virtually everything organised by The Australian Forum for Textile Arts. Assistance towards travel was available to some participants through a grant from the Crafts Board. The 1986 Conference will be held in Tamworth, NSW in conjunction with their textile exhibition — a major event for the display and acquisition of fibre works and for offering residencies and instruction.

Many textile groups and guilds in Australia have organised workshops, some of these are residential, some are held annually. They tend to remain within one discipline, logical for the needs of specialist group members. It is important that Australia also be able to move beyond the specialist group to larger concerns. The mixing of technique and approach over the broad spectrum of textile pursuits can give people an appreciation of design and content and the textile artist as professional. AFTA conferences are not locked into a format. Each will be individual in its identity, and in what it provides. The vigour of the textile movement in Australia is reflected in AFTA's growth, which in turn reflects contemporary developments.

MACQUARIE GALLERIES

204 Clarence Street, Sydney

Recent works by

Robyn Gordon

TOKENS FROM EXPERIENCE

Tuesday July 31st to Saturday August 18th

Postcards available

VOTIVE VIOLET *(neckpiece)*
Ivory, plastic, bone, silk cord.

NO MORE HIROSHIMAS
(two brooches)
Plastic, batiked silk, silk cord, thread and ribbons, tin badges.

SECRET BUNDLES *(two brooches)*
Jacaranda twigs, plastic, silk cord.

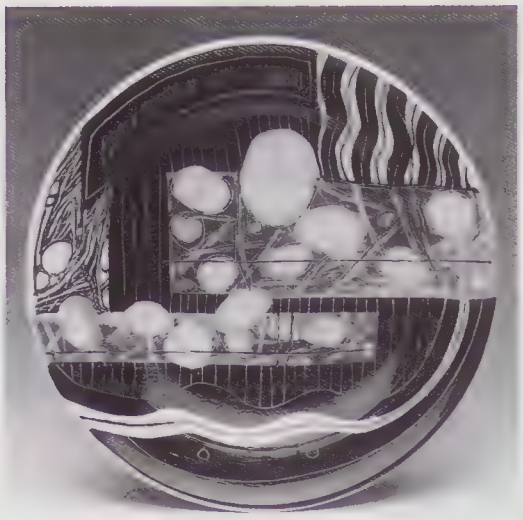
BAROQUE REEF ENSEMBLE *detail (neckpiece and earring set)*
Plastic, shells, silk thread, roleau and ribbons.

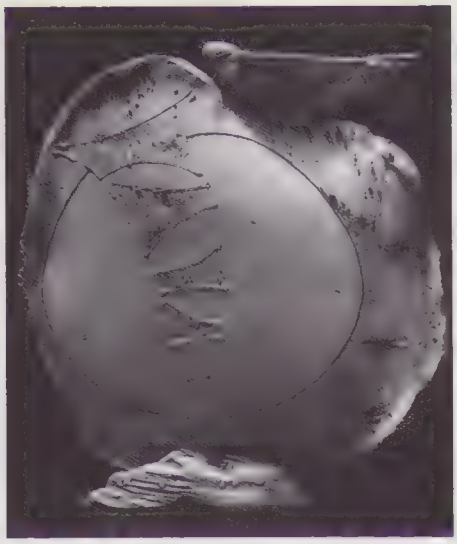
AUTUMNAL REEF OFFERING
(neckpiece and earring set)
Plastic, amber, coral, shell, brass, silk rouleau.

WILD BUNCH *(neckpiece and earring set)*
Plastic, dyed silk rouleau, plastic thread.

MR. and MRS. BUDGIE AT HOME
(neckpiece and earring set
Plastic, glass, silk thread, feathers.

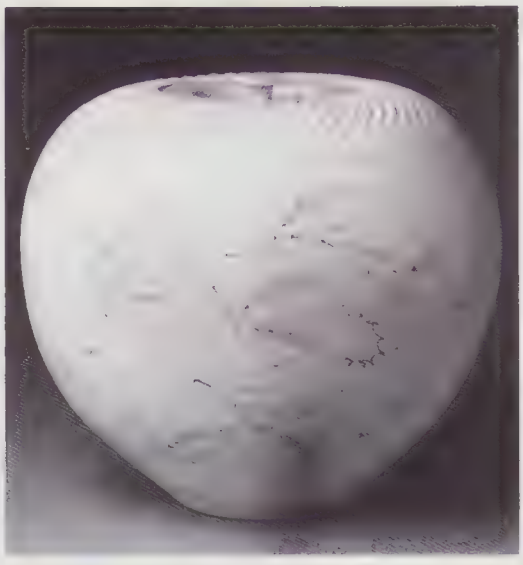
'BLACK AND LANDSCAPE PLATTER' *by* ***Laurens Tan.***
Thrown porcelain, painted body stains and slips.
37 cms. diameter.

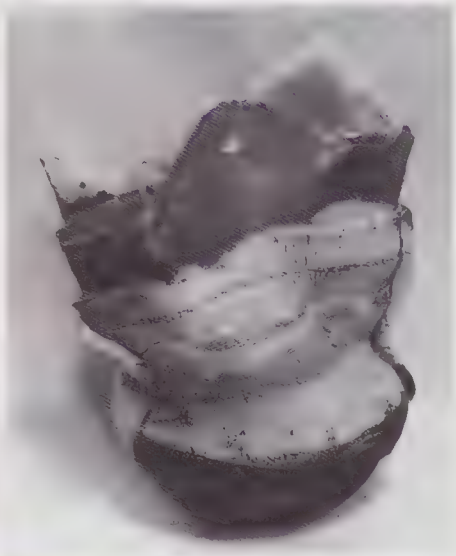




far right
Vertical form by ***David Haughton.***
Stoneware/porcelain mix, underglaze, oxide colourants.
36 × 33 cms.

AUSTRALIAN CRAFTWORKS, SYDNEY
'Lilly Pilly'
Stoneware jar by ***Tim Strachan.***
Wheel thrown, fluted, crackle glaze, brush work.
45 × 45 cms.





far right
HOGARTH GALLERIES, SYDNEY
Stoneware pot by ***Vincent Ray.***
Low fired with underglaze and smoked.
46 × 35 cms.

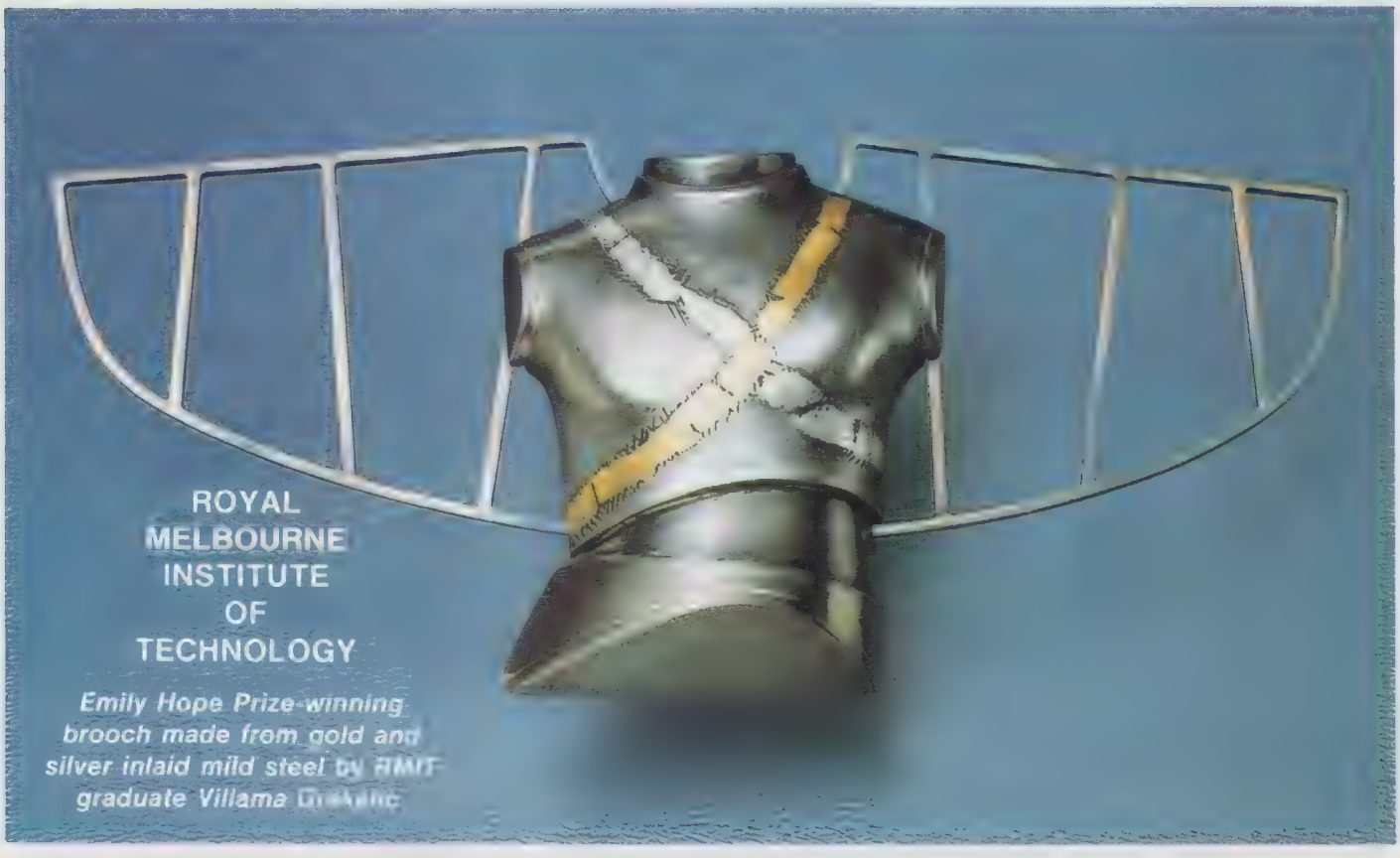
DEVISE GALLERY, VIC.
Porcelain vase with carved decoration by ***Rolf Bartz.***
20 × 20 cms.

WESWAL GALLERY, TAMWORTH
'Cloud and Sea Neckpiece' by ***Merrie Hamilton*** *and* ***Bruce Sugden.***
Clear glaze over clay body coloured with metallic oxides, incised decoration.

'CITY SHADE'. *Collar by* ***Robin Stubbs.***
Gauze wire and electronic circuits.

far left
SQUIGGLY GUM GALLERY, VIC.
Handwoven wall hanging by ***Ravi Kaur.***
Linnen and wool. 96 x 127 cms.

GRYPHON GALLERY, VIC.
'Tea Pot' by ***Deborah Halpern.***
Earthenware. 42 x 28 x 20 cms.



AG NSW

Art Gallery of New South Wales

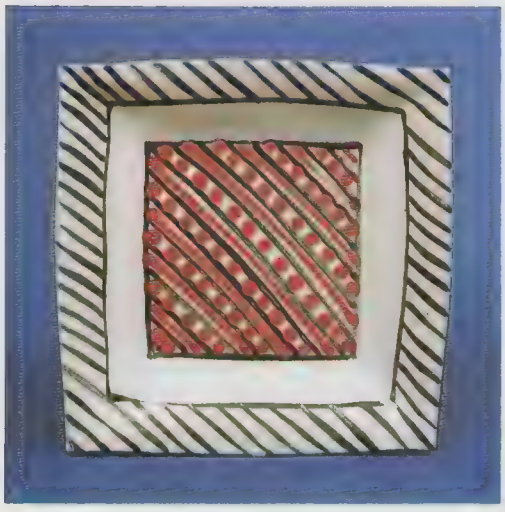
RECENT ACQUISITION

Large earthenware boar covered with deep green glaze; the inside hollow revealing buff coloured body. Ht 26.5 cm; length 38 cm. Chinese, Song dynasty, 13th century. Gift of Mr F. Storch 1983.

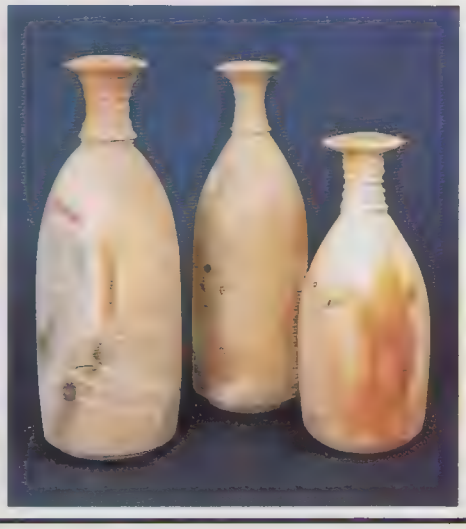
Current exhibitions at the Art Gallery of New South Wales:

Nature Studies by Leonardo da Vinci —
4 July to 26 August

Contemporary Photography
(from the collection)
30 June to 12 August



THE POTTERS GUILD OF SOUTH AUSTRALIA
Gold medal awards 1984



left
Rod Pedlar
Low salt-fired blossom jars.

top left
Gail Barwick
Slip decorated porcelain.

far left
Sandy Crawford
Airbrushed porcelain.

SYDNEY BUILDING INFORMATION CENTRE LIMITED

'STAGE THREE: SCENE ONE', *by* ***Gwen Whitie.***
Six piece slab-constructed model with fired colours.
41.5 x 75.2 cms.
Winner of Sydney Building Information Centre Craft Award 1983.

TRADING PARTNERS

photography by **Julio Castellaro**

INTERNATIONAL CRAFT MARKETING WITH A DIFFERENCE

Anna Bridle

WHEN the ancient people of the Mbukushu, Yei, Subiya, Babirwa and River Bush tribes of Botswana, southern Africa, gazed upon the world, they detected the slightest change in their environment. They learned to read the signs nature had prepared for them — the signs that ensured their survival. It is not in the least surprising these signs should be celebrated in aspects of their music, dance, poetry and visual art.

The Bush people wove these events into their basketry. The occasion of the first rain was heralded by the migration of the swallows — a sign of good fortune. When women followed men to the hunt, they observed the giraffe shedding tears as the hunters closed in for the kill and they wove the 'Tears of the Giraffe' into their baskets to commemorate the death of such a noble creature.

These designs, and the extraordinary artistic skills that created them, survive in the remote villages of the Okavango Delta of north west Botswana. Despite the technological-industrial age and the 'West is best', 'local goods are inferior' syndrome, the Bush people are developing a new sense of pride in their local skills and traditions. They are no longer merely the beneficiaries of the developed world's generosity. A real interest is being shown in their crafts and they know they have something of value to offer in return. This is experienced by traditional craftworkers throughout Asia, Africa, the Pacific and South America.

The efforts of these people to support themselves through their art receives enthusiastic encouragement from a number of groups around the world. The basic philosophies of these groups are concerned with humanity, justice for the peoples of the Third World and the preservation of cultural heritage and intercultural understanding.

Trading Partners, a small Australian organisation, is one of these. It was set up in 1978 with funding from community, church and government sources, because no individual had the resources to undertake the work. Its charter is straightforward: to offer a market to small craft producers; to pay them a fair price, the price they ask; and to promote understanding between cultures.

For many people in these countries, the traditional arts have acquired an entirely different significance from earlier times. The work of their hands has become the means to an income as they have become landless through colonialism, war and other disasters. Trading Partners is helping to fill the gap between the artisans and their market in Australia.

The link between the craftworkers and Trading Partners is a highly personalised one, communication is usually carried out by post. Exchange of information is not confined to commercial transactions — many of the craft groups exchange newsletters with Trading Partners. After the terrible fires that ravaged Victoria and South Australia, many of the artisans' letters expressed concern for the victims and the hope that Angela Pink, Christina Rickards and Anna Bridle — the three women who run Trading Partners — had not been hurt. There are occasions, too, when the three colleagues are brought even closer to the lives of the craftspeople — such as the suspicious death of one of the leaders of a woodworkers' group fighting for rights against the tyranny of middlemen in northern India.

In this way, a relationship of trust and goodwill is forged between people. This is part of the experience that Christina — as the spokesperson for Trading Partners — conveys to the community groups she addresses in and around Sydney. Taking with her a kind of mobile gallery, she uses the crafts as examples of skills and cultural traditions. Such exposure is seldom provided by the Australian media.

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1. *A Laotian refugee from the Mien tribe in the refugee camp in Thailand, carries her tribe's traditions recorded in the embroidery of her clothes.*

2.6. *Botswana baskets*

5. *A skilled basketweaver in the northernmost island group of Tonga, weaving the local pandanus palm around coils of coconut leaf ribs.*

3. *The jute braid is stitched together with jute yarn into circular design*

4.7 *Botswana bowls*

In the past two years, Trading Partners' promotions have included three exhibitions. One featured ornaments and decorations from five countries — the *lontar* mobiles from Bali, *shola* pith art from India, jute angels from Bangladesh, exquisite embroidery and applique from the Lao Song in Thailand and peasant characters and nativity scenes woven in straw from Ecuador. These crafts remind one culture is not static and a viable, strong society can absorb the influences it desires, whilst retaining important traditions.

Another exhibition featured the weaving skills of Ecuador's Indians and India's weavers in brilliant rugs and wallhangings. Incan, Mayan and Spanish influences from Ecuador contrasted and harmonised with the colour splashes and berber shades of northern India.

The last exhibition was basketware from Africa, Asia and the Pacific — a collection of remarkably fine work — with appeal to the collector and to those seeking functional craft. The next exhibition, scheduled for August 1984, will focus on the extraordinary basketry of the Botswana Bush people and the craft of neighbouring African countries.

Trading Partners also recognises an insight into other cultures can give rise to a reassessment of one's own ideas and lifestyle — particularly in relation to the Third World. For example, our tariff barriers and quota systems directly affect the lives of people there. The questioning also dispels myths, such as: 'But they have so much time on their hands, it is easy for them to do that intricate work'. Women in the Third World in particular have a never-ending round of tasks and problems to face. In spite of this, they create art and regard it as the normal course of things. The lovely rice steamer of the Htin in Thailand (made from split bamboo) may only be used two or three times, and discarded. If such work were done by an Australian, it would be treated with great reverence.

'That is the wonder of it all!' Christina remarks. 'Here I am holding in my hands the work of a Laotian woman and the work is just fantastic. We are learning what an art form is from these people. It is not just art for art's sake. Art is not a part of our culture, it is an addition to our lifestyle. You have to go back almost to the Middle Ages to find a craft as a true expression of culture. But art in the Third World is a pure expression of day-to-day living!'

So it is with the dazzling Botswana bowls used in harvesting and winnowing; the lidded jars for storing grain and seed and the larger urn-shaped baskets — used for serving domestic beer.

There is a glimpse of eternity in any basket from the hands of the Bush people of Botswana, for it expresses a richness of timeless tradition that speaks to all who appreciate fine artistry and creativity. These qualities belong to the crafts of all traditional cultures and Trading Partners aims to give the artisans and their crafts a future.

Exhibitions are mounted in the offices of Trading Partners, 39 Pyrmont Street, Pyrmont, Sydney 2009. (02) 660-8888.

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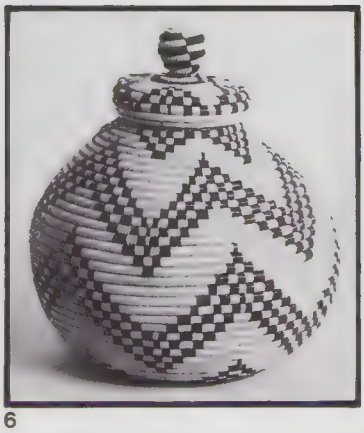

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Crafts Councils Centre Gallery

100 George Street, The Rocks, Sydney

Open Tues-Sun 10 a.m. - 5 p.m.

a changing **exhibition program** of the finest contemporary and historical crafts — for critical debate & collection.

an annual **Christmas Show** of special gifts, souvenirs and individual items by Australia's leading craftspeople.

a **retail shop**/stock room of fine individual works, including Robyn Gordon, Jenny Orchard, Patsy Hely, Richard Clements.

specialist books & catalogues including — **Craft Australia**, **Indigo Textiles**, **Fabric & Form**, **Mayfair Ceramics**.

an exclusive range of **postcards** — Robyn Gordon, 1984 Mayfair Ceramics, Stefan Szonyi, Ruby Brilliant, Indonesian.

The Crafts Councils Centre Gallery is managed by the Crafts Council of N.S.W. and assisted by the N.S.W. Premier's Department, Division of Cultural Activities.

© Peter Emmett

Top: Douglas Fuchs, ***Floating Forest*** *installation May 1982.*

Lower left: Stefan Szonyi ***Music Box****, earthenware, 15 × 10 × 15 cm.*

Lower right: Ruby Brilliant, ***An Ornithologist Suite****, handknitted coat.*

Glass Artists' Gallery

Pamela Thorne

A striking medieval banner heralds the visitor to the Glass Artists' Gallery situated in a quiet street in Paddington, Sydney. The Gallery specialises in non-traditional presentation of glass.

The number of glass workers in this exciting medium is steadily growing. Art colleges in Sydney, Melbourne and Canberra now have glass departments. Previously, students had to go overseas. Graduates working professionally need suitable venues to exhibit their work.

The Glass Artists' Gallery runs as a collective. Its aims are twofold: expose the public to glass as an art form and provide a showcase for innovative glass. It is the only glass gallery in Australia solely run by practising artists.

The concept of a gallery/collective originated with Maureen Cahill, lecturer in Glass Studies at the Sydney College of the Arts. Maureen went on a European study tour in the early 1970s, and visited various workshops and collections. 'Overseas I saw glass galleries functioning well and thought the public in Australia deserved to see the possibilities of glass as an artist's material. When I came back I talked to interested fellow workers, and the Glass Artists' Gallery was initiated'.

The idea of a collective was sharing time and costs but it has political ramifications that affect the work and the scope of exhibitions. Maureen sees the gallery as an ever-evolving interchange of ideas, not just espousing one philosophy.

The gallery runs comfortably with seven members, but its charter allows for as many as ten, or as few as five. Members contract themselves for a year. If they leave, they nominate an acceptable replacement who must be approved by remaining members.

Like all collectives, finding suitable members is not without problems, as Maureen explained. 'We have to wait until we find a committed and professional artist who has time to give to the collective. This sort of person is not easy to find'. Although there are difficulties in getting a nucleus of workers together, members feel it is worth waiting to get the right participants. Commitment to the collective and to glass are the reasons for the success of the gallery.

The Glass Artists' Gallery's inaugural members were Maureen Cahill, Giselle Courtney, Neil Roberts, Keith Rowe, Michael Anderson, Andrew Neilson and Anne Hand. Maureen Cahill, Giselle Courtney and Keith Rowe are the remaining participants of the original seven.

Four artists finished their contracts and are furthering their careers elsewhere. Andrew Neilson, for instance, is presently working full-time on his exhibition pieces, while Anne Hand now assists Nick Mount in Budgeree, Victoria. Neil Roberts lectures in the Glass Department at the Canberra School of Art and Michael Anderson is working in Melbourne, assisted by a Crafts Board grant.

The gallery has become a resource centre for anyone wishing to commission artists or keep up with the state of the art. Artists, designers and architects interested in using glass in architecture or urban planning consult with glass workers committed to using materials to exploit all its intrinsic possibilities.

Group members are responsible for manning the gallery, with the emphasis on professional participation at all times. They find the gallery public wants to know how the collective functions. Portfolios of members' work are available and their credentials are impressive:

Maureen Cahill's work is represented in various exhibitions nationally and abroad, including the Museum of Modern Art, Kyoto and Tokyo and the Corning Museum, New York; Giselle Courtney studied goldsmithing in Salzburg, as well as receiving a B.A. from the Sydney College of the Arts, majoring in glass and jewellery; Keith Rowe, also a graduate of the Sydney College of the Arts, runs the Hot Glass Studio in Glebe as well as contributing to the gallery; Cherry Phillips recently received a professional development grant from the Crafts Board and is now a full member of the collective. Additional members are ready to join the group in the near future.

Gallery visitors are pleasantly surprised at having access to accomplished artists. Members believe that by being available to talk about glass and its possibilities, they enhance the gallery's appeal and further its educative role. Recent exhibitions of 'Wearable Glass' and selected pieces from Klaus Moje's private collection of European and American works were successful in showing the public the potential of glass.

The gallery income is based on members paying 10 per cent commission on sales (non-members pay 25 per cent), plus related costs. There are plans 18 months ahead for group and individual showings.

The gallery's small size is appealing for an individual contributor to fill. With group exhibitions, members devise a theme and invite interested artists to participate. The results are diverse and exciting. The 'Wearable Glass' shows were particularly successful. This sort of innovatory structure generates its own public, something that artists in more traditional mediums do not need to do.

Much of this vitality stems from the nature of glass. Maureen Cahill commented: 'The material itself is so beautiful that you must constantly question the validity of what you are doing. Just a piece of glass on its own is so seductive that you have to be very careful. Glass has, on the one hand, so much potential as a medium, but it is also limited by its sheer fragility and technical limitations'

The Glass Artists' Gallery offers artists the freedom to work individually, to realise new ideas and to challenge the traditional notions of glass.

Glass Artists' Gallery, 118 Windsor Street, Paddington, NSW (02-328-6013) open Wednesday to Sunday, 11-6.

L to R
Keith Rowe, Cherry Phillips, Maureen Cahill and Giselle Courtney inside the Glass Artists' Gallery.

BOOKS

Woodworking With Kids
Richard Starr. Publisher,
Taunton Press, USA.
Price $18.95

Let me first admit that this review is not all my own work. I enlisted the help of Lucy (17) and Julia (10)

The book is written for teachers but the abundant and well selected photographs will ensure that it is eagerly sought by children as a source of ideas and help.

Mr Starr's teaching method is collaboration — the children supply the ideas, the teacher guides and assists. In short, there is no series of grades exercises: the pupil designs and makes what he or she wants with the teacher influencing the conception and design so that the work attempted is at least feasible. Perhaps only under a system like Mr Starr's is there a chance to make something frivolous as when we leave school, woodwork becomes a chore for most of us — professional woodworkers included.

However, in his short Appendix for Teachers Mr Starr advises a maximum class size of 10, so that for most pupils in classes of 20 or 30 a more structured approach would seem unavoidable. This was certainly the case at my school where all we seemed to make were test tube racks which were then confiscated to the chemistry laboratories. However, we got our own back by 'accidentally on purpose' dousing these with acids — something that one could not envisage Mr Starr's pupils doing.

Mike Darlow

How to Paint the Chinese Way, JEAN LONG, Blandford Press, Poole, Dorset, UK.

Although Jean Long's book is a practical guide to the efficient use of Chinese brushes, inks and paper, apparently soundly based on her teaching experience, it does seem to fall short of its ambitious title.

The author has set out very clearly and simply some of the practical techniques used in traditional Chinese painting, but they are only a very small part of 'the Chinese way'. Even the most casual student of Chinese painting must know of the enormous gap between the Chinese and the Western approaches to painting, and be aware that the manipulation of brush, ink and paper cannot be the whole key to painting as it has been practised in China for almost two thousand years.

The author, despite herself, downgrades the philosophical and metaphysical aspects of Chinese art in her efforts to make Chinese techniques easily accessible to the Western beginner. She has allowed the most important basic concepts of Chinese art either to be ignored or trivialised.

The author has invoked the sixth century writings of Hsieh Ho, but she has adapted these ancient precepts of literary criticism, employed by Hsieh, for the critical appraisal of forty three painters' works, and has been unacceptably free with them. In her apparent desire to bridge the East-West gaps she has departed too much from the original text and has down-graded its poetic clarity into a 'how-to-do-it' chapter of banalities. She could have used, with very little adaptation, the later and equally famous version of these ancient 'Six Principles', written by Ching Hao in his *Pi-fa-chi* of c.900. This version needs very little adaptation at all to make it acceptable to a Western reader, who presumably, would be interested already in the conceptual ways of Chinese painting.

However, the down-to-earth approach has, on the other hand, achieved an easily understandable and very readable manual of practical information. Brushes, inks, colours and papers are dealt with clearly. Based on the 'Mustard Seed Garden' Manual, the instructions for brush-stroking and the drawings of traditional forms are clear and concise. And in these chapters the author does incorporate some Chinese attitudes while describing the drawing of specific plant and landscape forms which are characteristic of Chinese iconography.

The suggestions for making Western versions of the chop or seal of the artist's name, and the instructions for mounting and framing are unfortunate, and involve the book in an uncritical level of picture-making. The assumption here must be that the Western student will produce a work worthy of signing and framing in less than half-a-lifetime, and that is a pity. Like the first chapter, it succeeds in trivialising the ancient Chinese painting tradition. The book is not helped by the inclusion of samples of painting 'the Chinese way' which are at times sentimental and clumsy and ignore the First Principle of ch'i, or 'life-breath', or spirit.

If the reader is seriously intent on studying aspects of Chinese painting techniques it could be beneficial, first, to use the author's own bibliography. Preliminary reading of some of the excellent books listed could set up a basic understanding of the conceptual principles and philosphies of the ancient Chinese culture that has produced this art. Jean Long's book would then be a very useful practical manual and most helpful to the beginner.

Perhaps the title of the book should have been "How to use Chinese painting materials and techniques", and let it go at that.

Guy & Joyce Warren

Fine Wood Working Design Book Three,
The Taunton Press,
$17.50

The compact and successful formula of the first two Design Books is retained to produce the most complete overview of mainly American contemporary woodwork. Readers of Fine Woodworking magazine (circulation about 250,000) were asked to submit photographs and did — 20,000 of them! As only one in forty was selected, Australia can be well pleased to have achieved seven entries. In alphabetical order they are Richard Crosland, Mike Darlow, John Linek, Helmut Lueckenhausen, Peter Kempster, Barry Mills and Alan Wilson.

The photographs are large, on average three to an A4 page, but as in the previous books have a faintly fuzzy quality which is initially disturbing. Captions are brief and mercifully the meaningless philosophical twoddle which bedevils much craft writing is almost entirely absent. It is a pity though that the items are not priced — the public and a good many practitioners have chosen to ignore the phenomenon of postwar inflation where woodwork is concerned.

It is not I think possible to discern any stylistic mainstream in contemporary woodwork except perhaps a growth in eclecticism. The important leadership shown by such as Krenov, Castle, Maloof, and Stocksdale is now less evident as more woodworkers do their own thing. This trend in company with a steady improvement in quality is also evident in Australia, and Fine Woodworking has certainly been a stimulus here.

So an essential reference book for the woodworker and an eye-opener for anyone about to furnish or accessorize (yet another useful word from across the Pacific) their home.

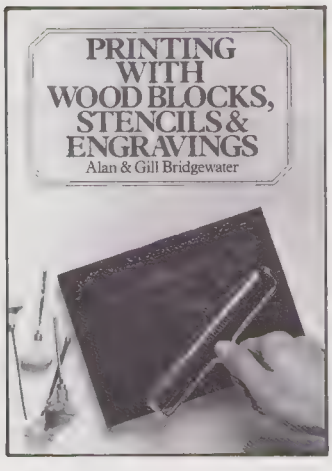
Mike Darlow

Printing with Wood Blocks, Stencils & Engravings
By Alan & Gill Bridgewater.
Published by David & Charles.
$29.50

I have to admit to having an attack of the giggles whilst skimming through certain sections of this laudable effort. The breezy *bonhomie* of the various printing projects gives the clue to whom this book is addressed — not the professional relief block printer, nor yet the amateur artist, but surely to that rare and fabulous creature 'the Enthusiast'. It matters little as to the particular direction of enthusiasm, for this manual 'tells all'. My giggles were generated by

See book coupons inside the front cover

remembrance of the bomb shelter 'Auntie' whose total dedication to the art (sic) of stencilling every available blank space in our communal street bunker was matched only by the boundless booming energy with which she marshalled us owl-eyed urchins into cutting out our versions of flora and fauna to bedaub the mildewed brickwork of our little home away from home. That the authors share this same dedication I have no doubt. The subject matter dictates a high degree of active participation and the touchingly simplistic belief that it will all come out right in the end!



What was acceptable to the 18th century rural peasant was only thus through total lack of other more sophisticated forms of 'artistic' expression — the means supplied the end. I suspect that the 20th century equivalent already has an end in mind and it more often than not demands the kind of higher skills of mass production technology that has given the world 'Tapestry by Numbers' and copper relief pictures!

All of which is not to say that this book has no place at all. It's a must for primary school teachers. I have personally witnessed the miraculous conversion of a dozen or more potential juvenile delinquents to absorbed stupefaction, cutting and stippling intricate floral patterns, oblivious to the horrors of falling bombs and hysterical chain-smoking mothers.

The only serious complaint is with the format. No doubt the standard publishing constraints were doubly reinforced in the decision to produce this version of a more than usually esoteric craft. So much so, that its inferior page size (247 × 170 mm) does little to encourage familiarity with its aims. This book purports to be concerned with reviving a worthy range of crafts, but seeking to show the delights of *Ukiyo-E* without colour plates is about as sensitive to the subject of wood cutting, as the Cahill Expressway is to Circular Quay! The authors have gamely included one spot colour sprinkled amongst the many clear and simple instruction drawings and there are useful historical backgrounds to most of the techniques discussed. All in all, an earnest attempt to break down the barriers between the fine-art pretensions of printmaking and the more robust decorators, in the folk tradition. Whilst I appreciate that intention, I couldn't help wincing to find a Dürer woodcut (much reduced and real size not mentioned) facing a page concerned with the block printing of posters for a church jumble sale. *Mis-en-page* is yet another problem when the book format is too parsimoniously designed for the subject matter! Not a book for the serious scholar, although still a handy reference guide in one volume. School libraries please copy . . .

Mike Hudson

ROCK GLAZES
IVAN ENGLUND, F.S.T.C., A.S.T.C.
Ivan Englund, Publisher. 1983. $20.

Rock glazes is a term known to most potters, but few have more than a vague understanding of what constitutes a rock glaze. It could be argued that all modern stoneware glazes are 'rock glazes' based as they are on crushed quartz (silica), crushed limestone, crushed felspar, etc. but all these materials are relatively pure and usually commercially milled and marketed.

Rock Glazes is a book about glazes made from found materials that are specifically sought out for their impurity and then processed to be utilized as glaze materials. Why bother? Well, Ivan puts his case in the book as follows:

'It is a natural thing for a potter to be aware of the clays and minerals of the countryside in which he lives and works. Though industries and factories depend for their standardised results upon standardised materials and though with modern transport it is easy to transport potters' materials long distances it can be rewarding for artist potters to explore and exploit the naturally occurring clays and rocks in their own regions.'

It is difficult to put together a book which encompasses subject matter fully, but Ivan has managed to do just so. Until now the main reference for students of rock glazes was Ivan's thesis for which he was awarded the Fellowship of Sydney Technical College, but this was inaccessible. It starts with a description of rocks and their suitability as glaze materials, he follows this with the necessary 'Little Bit of Geology', to allow the reader to search out the materials for himself. It tackles the teaching of seger formulae and with the exception of Ian Currie's work I don't think I've ever seen a more rational and clear approach to the subject. The reader will soon get over any initial fears at the complexity of the subject, and see it for what it is, a set of logical calculations, which have been made easy by the availability of small cheap calculators. The book then progresses to demonstrate the re-creation of several traditional glazes such as *Hamada Tossha* and *Kawi Kaki*, before moving to an extended example utilising a Basalt. Later this is followed up with no less than twenty-two different materials worked through to glazes, including an average basalt and an average granite.

There is a complete section on the preparation of rocks for use, showing that you can usually find a local quarry from which crusher dust may be collected and utilised, if you don't have crushing and milling equipment available to you. I will mention here that the Potters Society of Australia have available plans for a five gallon ballmill designed by Stephen Harrison and that Harry Davis has demonstrated in his workshops that building jaw crushers and larger ballmills is within our capabilities. Whilst quarry dust is attractive as a glaze material source most of it is crushed as blue metal which has a high iron content, so that it usually limits the glazes to dark greens, browns and blacks. The more subtle celadons require a light coloured granite usually.

The book is clearly set out and presented, it contains ten colour photos which clearly illustrate some of the spectrum of possible glaze qualities, plus many black and white prints.

Admirably, the book is an all Australian production.

As a teacher of glaze theory I can and will heartily recommend the book as the standard text on rock glazes. I am sure that any reader whether in association with classes or in isolation will find it gives them the total framework for understanding and making their own rock glazes. Potters will give considerable thanks to Ivan Englund for publishing his considerable research and knowledge on rock glazes.

LEONARD SMITH

This book review reprinted by the permission of the editor of 'Pottery in Australia', as it will appear in Volume No. 23/1 May, 1984.

The Traditional Pottery of Papua New Guinea
Patricia May and Margaret Tuckson. Bay Books 1982

An independent nation-state since 1975, Papua New Guinea (PNG) can look back to a culture history of more than 25,000 years. Archaeological and linguistic evidence show that PNG was first settled by migrations from Southeast Asia; these pioneers lived as hunters and gatherers. Thereafter, commencing some 7,000 years ago, agriculture became established. But the earliest pottery assemblages are not dated earlier than 2300 before the present and are related to the Lapita tradition of the Pacific (named after the type site in New Caledonia) which is thought to be part of a wider Southeast Asian tradition with its origin in China. However, this book deals primarily with contemporary pottery.

The authors base their text mainly on their own field studies. These studies were spread over a number of years during which they visited all but a few potting areas. Additionally, many references and photographs from the literature are used. The text is arranged using the framework

of the country's administrative units in which the potting areas are situated and, therein, according to the language spoken by the various potting communities. The craft is practised by communitites located in nine of the nineteen provinces and in the National Capital District. The Solomon Islands (a nation-state) is included with Bougainville Province of PNG. No contemporary pottery exists in the provinces of New Britain and New Ireland, in the heavily populated Central Highlands region (with one exception), or in the general area of Western Papua. Throughout PNG many communities that do not make pots trade them in for domestic use.

Papua New Guinea's population of approximately 3,000,000 people speak some 700 languages, the classification of which is relevant to other cultural features, such as pottery. The PNG groups speaking Austronesian languages are generally located in coastal or near coastal areas and are thought to represent later strata of migrations, in contrast to Papuan language speakers who are thought to derive from the earlier migrations to PNG.

This primary linguistic division corresponds to a general division of contemporary pottery techniques. Two techniques are employed, coiling and paddle-and-anvil, although there are a number of regional variations. The potter's wheel and the kiln are unknown among traditional potters.

In most Austronesian speaking groups potting is done exclusively by women: the majority of such groups use the paddle-and-anvil technique, but a few use the coil technique. On the other hand, in many Papuan speaking communities potting is an activity for men, and in other communities potting may be done by either men or women: but most potters among Papuan speaking groups use the coil technique. The authors do not examine in detail the broad historical implications of the above correspondence, but they do describe relevant aspects of local histories and discuss potting as part of the cultural heritage of craft work.

The traditional techniques of potting have changed very little during the phase for which we have data, although some implements have been replaced by modern ones. It should be noticed that Western style pottery with potter's wheel and kiln firing is taught and practised now in urban centres of PNG. In general, the system of technology which was part of and appropriate to the traditional life style of Papua New Guineans was distorted by the introduction of western technology. Newly created tastes led to neglect of achievements of the traditional culture. Where formerly clay pots were used, aluminium and plastic pots replace them.

The authors describe virtually all aspects of potting, and the illustrations in the book are a first rate documentation of the variations resulting from the techniques described above. Since the authors have included some photographs from earlier records, impressions of the changes in daily village life are also provided.

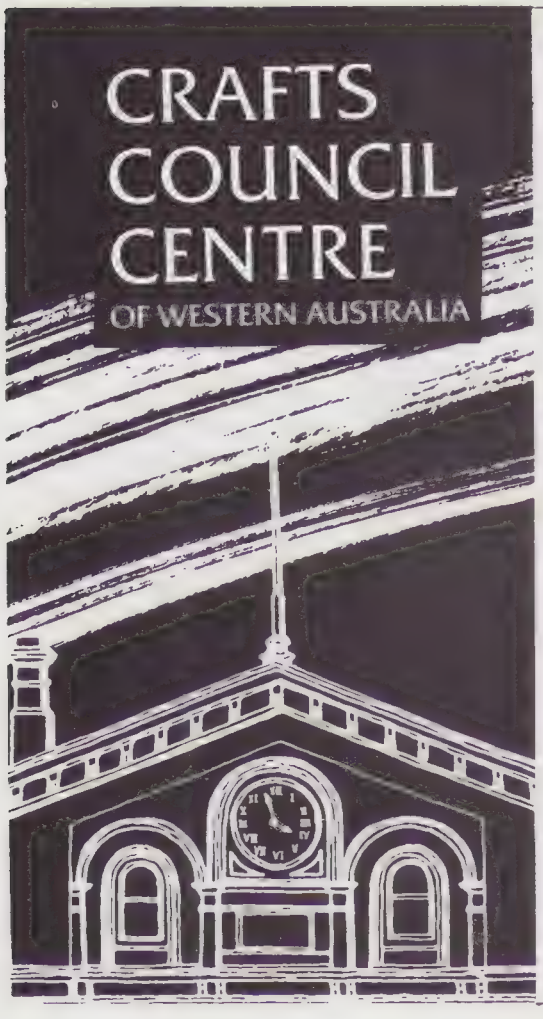
May and Tuckson wished to document a sector of PNG's cultural heritage that is waning, and this has been well done. Also, the book is of value for potters of Western countries in many ways. Some aspects of the techniques developed in and adapted to the particular environment of PNG may be only of abstract interest to a potter who uses wheel and kiln. But other aspects, found especially in the relations between hand techniques and the aesthetics guiding PNG potters, may be a creative contribution to potters who are prepared to observe and learn from the merits of different traditions.

The reviewer expects potters and scholars of PNG culture to welcome this publication.

Friedegard Tomasetti (Dr. Phil.)

L.J. Harvey and his school
Glenn R. Cook and Deborah Edwards
Queensland Art Gallery, 1983. 111pps.

This illustrated book was published to coincide with the Queensland Art Gallery exhibition of the same title this year from the 23rd of September to the 30th October. For those of us still trying to unravel the historical development of art/craft in Australia this is an important book, but it is not so specialized as to interest only historians, for its content reveals that some attitudes prevalent in this period (1871-1949) are still among us today.



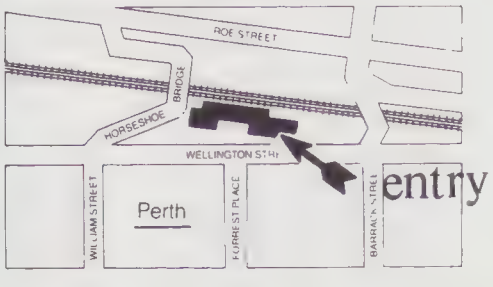
GALLERY
CRAFT SHOP

The Crafts Council

The Crafts Council of Western Australia is a non government membership organisation

It is one of eight state and territory Councils which together with their federal body, the Crafts Council of Australia, form the National Crafts Organisation

The Crafts Council of Western Australia seeks to be the co-ordinating body for the crafts in Western Australia. To this end it maintains a slide register and card index of craftsmakers in Western Australia as well as information on suppliers, exhibitions, tutors, etc. It has a library of craft journals and a permanent changing exhibition at the Council's headquarters It organises workshops, lectures, the mobile Crafts Caravan, produces Craft West and operates a hire system of slide kits to assist in the education and promotion of crafts. The Crafts Council can assist individuals or groups and has voluntary Regional Co-ordinators to assist country people



Hours

Wed-Fri.	10 am-6 pm
Sat.	10 am-1 pm
Sun.	2 pm-5 pm

This book is not a catalogue, it is a self-contained concise yet explicit review of one man's effort to overcome the limits of his time.

After acknowledgement and foreword, the introduction situates neatly the place in time of L.J. Harvey and his importance; this in turn is backed up by three chapters on Pottery, Wood carving, Sculpture which he practised and taught.

Biographical notes on L.J. Harvey and his school follows tracing his career and that of his students. The final part: Selected Works, belongs to the category but this is correlated through the book by ample illustrations.

What this book relates is not only the toil of one single individual, but also the development of the Technical College and art world in Queensland. On reading I was filled with an unease not far from melancholia towards the teaching of art/craft in those times not so far removed from our own time not only Queensland in this respect, but the whole of Australia and the philosophy (or lack of) attached to the dissemination of art through centralized curricular at secondary, tertiary and further education.

The picture that emerges in this book in relation to L.J. Harvey is of an insularity partly imposed, partly generated, of an auto-didactic to didactic mind that allied itself to ready-made images, patterns and designs; whose undeniable skills and techniques in traditional woodcarving are later applied to other fields, in style fashionable at the time: neo-Renaissance and Art Nouveau, without going above or beyond. Possibly the dictates of the purpose of the objects, made by the socio-economical matrix of his time and place inevitably favoured in his case productivity rather than creativity: Experimentation and new directions were far from obvious.

The teaching of L.J. Harvey reflected this with a conformity not short of stifling (p.10) ' . . . led Harvey to reject the wheel in the belief that it led to facile reproduction. For him, the use of any mechanical device was inherently inferior' yet (p.17) 'Harvey school pieces are recognizable by their consistent use of certain motifs' 'and further (p.44) '*Harvey*, methods, and the use of templates and designs he provided, always guaranteed competent work, it did not provide for originality'. In this respect the program of 20 Exercises devised by L.J. Harvey for The Pottery Course and published in the book, made it quite clear why innovations would be akin to deviation — (p.43) 'it needed a strong will to withstand Harvey's authority'.

In Sculpture although the principles are sound the execution is often uninspired in the round (p.73) '. . . often executed with an almost pedantic realism'. Bas-relief remains L.J. Harvey's forte; but this to me is directly attributed to his consummate working skills as a woodcarver — I maintain that the courses that he designed and applied through the various fields of pottery, modelling, sculpture, poker work, etching, lettering and even china painting are direct applications of wood carving techniques; in particular in regard to the use of a model drawn on paper, transferred to the surface of the material and then carved, cut, tooled, repoussé, or whatever the material demands.

The students, photographs and short biographies have a nostalgic note; mostly women (very few men including Harvey's sons) in pottery mainly, as it was seen as an avenue for the employment of women (p.25) 'There is no doubt that this class will be the nucleus of a big industry for women if they will only take the opportunity — Pottery is a means by which they may apply their art to commercial areas' (*Daily Mail*, 1916), yet hand buliding was the only method taught without glaze in the clay technology part of the course.

The 'large' enrolment in 1923 for women was full time art class (18), Day art class and drawing (13), Day class in Pottery (28), Evening class in Pottery (12) plus 129 in Domestic Science students attending drawing and design instruction . . . . But 'It has been apparent from the 1920s that Harvey's pottery course was developing as a hobby class. Its practical importance in the College was thereby diminished. Without a teacher as dedicated as Harvey and with the pressures of the Second World War, instruction in Pottery at the Technical College became a low priority in the 1940s and classes ceased for 3 years . . .' Will the motivations behind such courses ever change?

The didactic attitude of Harvey's approach to teaching, created in the bulk of his students work an overall sameness of result which is disturbingly distinctive in decoration and form. Did they develop beyond this paternalistic approach or remain neophytes? Beyond those who stopped after marriage it is hard to appreciate . . . except in the cases of W. Leslie Bowles, Harvey's sons Elvin and George and above all Daphne Mayo who escaped the insularity by studying in London under a scholarship. Is this significant? I will let you judge.

This book is a must for anyone seeking information about the 'past', but a past not so distant as not being part of our 'present' and showing such marks that could easily mar our 'future' in a world culture.

F.M.R. Chepeaux
Dip. Art. Ed.
Sculptor, Multi-Media.

Handbook for Australian Potters
Janet De Boos, Stephen Harrison, Leonard Smith

Methuen Australia Pty Ltd, 1984. 335 pages, 17 colour photographs, 23 black and white photographs, 160 diagrams and line drawings, $35.00.

Since *Australian* looms large on the title page, one might look for what is especially applicable or appealing contained therein for Australian potters.

To begin with, the handbook is written by three Australians and if one is concerned about redressing the balance in the mass of literature on every aspect of ceramics constantly hitting the Australian market, a perusal of the bibliography reveals that of the eighty-four entries which have been carefully selected only seven are Australian.

The other Australian aspects are confined mainly to clays, minerals, manufactured materials and equipment with names and addresses of the suppliers. The bulk of the handbook, however, is applicable to potters in any industrialised country and, where useful or essential, imported materials and equipment is listed.

Regarding the authors: all are professional potters with efficient and productive workshops; all have tertiary training and qualifications and lecture at a tertiary level on the subjects dealt with in the handbook; all are continually involved in the research and development of pottery workshop concerns. So one expects and indeed receives a wealth of useful information in each of the five parts that forms the book. They are: Clay, Glaze, Tools and Equipment, Plaster Mould Making and Kilns.

The handbook is directed more towards beginners in plaster mould making and tools and equipment but demands considerable background information and knowledge in clay, glaze and kilns. However, notwithstanding these variations there is plenty throughout the book that will be of value to both the professional and the beginner.

The text is supported by fifteen appendices mostly dealing with technical data applicable in some cases to more than one area. There are one hundred and sixty diagrams and line drawings, twenty-three black and white photographs and seventeen colour photographs to assist the text in explanations of materials behaviour, techniques of construction, and equipment. There is, however, some disparity in the amount of detail offered by way of drawings between, say, a kiln and its appropriate burner.

The main problem that will be encountered by the less experienced will be in coping with the construction of equipment without adequate dimensional drawings. One suspects a combination of time, space and money as being the culprit here. One might also be disappointed by the absence of a cross-reference between the rather attractive glazes shown in colour photographs 1-3 and glaze recipes. Some may find the lack of, or sparse, introductions to the five parts a little disconcerting.

Ceramics is not an exact science; it is still an art. Even pottery terminology is not universally agreed upon and in every publication differences of opinion and the use of, and the meaning of terms crops up.

This book is no exception so apart from noting its existence, this review shall not dwell on such details but rather dwell again on the sound and practical way that (within the imposed limits): the glaze section will help you develop the qualities you want and sort out your troubles; the clay section will show you how to get a good body and tell you why your masterpiece fell apart in the firing; the tools and equipment section will tell you all about getting your workshop going and the kiln section spells it all out regarding kiln furniture and sorts out the possibilities of brick and fibre, both separate and in combination and sets the whole concern on a national basis as does the whole handbook.

Bernard Sahm
Head of Ceramics
Sydney College
of the Arts

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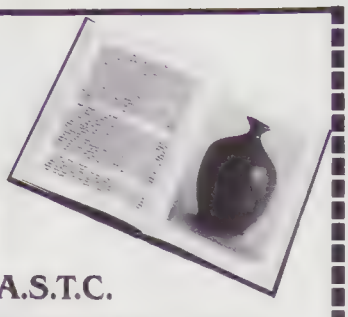

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Balranald has been associated with wool since the earliest days of settlement and *Wool* was chosen as the theme for a wall hanging made from the merino wool of the district, it was spun and woven by local women and dyed with the indigenous flora. Alison Magilton of Melbourne designed the tapestry with a range of colours obtained by members of the Balranald Wool Centre from their dyeing experiments with local vegetation. Alison incorporated in it the most significant elements of the Shire namely wool, water, and the red saltbush country.

Dyes obtained from red mallee, white mallee, river redgum, wilga, wattle, black box, bluebrush and indigo bush to produce all the required colours. Only a sky blue was necessary from a synthetic dye.

The members of the Wool Centre completed the tapestry in five months with all the members taking part. spinning, dyeing or weaving. Half a mile of warping thread was used on a 150cm x 182cm box frame, a wooden frame thought unlikely to withstand the tension of the warp.

The Balranald tapestry truly reflects the spirit of the district and is a testament to the art and dedication of its citizens.

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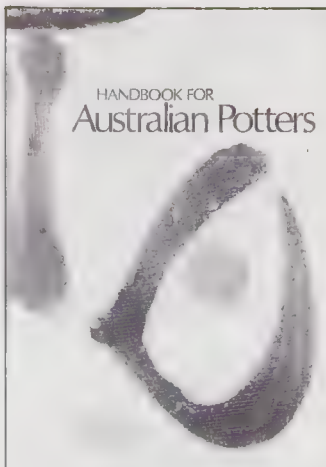

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CRITICAL EYE

Stuart Devlin Award Exhibition

World Trade Centre, Melbourne, September 1983

This award and exhibition was created for the full-time, or potentially full-time, craftsperson. Sponsored by the English-Speaking Union and Dunhill and organized by the Crafts Council of Victoria, the award was given to assist in the development of the winner's workshop, making it a 'small business' award unique in the craft world.

The judges, Janne Faulkner of Nexus Design in Melbourne, Helen Marshall, Interior Design Editor of *Vogue Living* magazine, and Robert Bell, Curator of Craft at the Art Gallery of Western Australia selected exhibitors from submitted portfolios, with an eye to quality and design, the contribution the workshop has made to craft and the potential for economic development in Australia. All craft forms were considered in categories of continuous range production, limited edition pieces and commissioned works.

The Stuart Devlin-designed trophy and $3,500 award was won by 'One-Off Handweaving', Sandra Champion and Jenny Turner from Tasmania. Their rugs, shawls, scarves and fashion accessories are hand-dyed and woven in subtle and sophisticated orchestrations of colour and pattern. The judges were particularly impressed with the presentation of the workshop products and the potential for involvement of other craftsmen and designers in the production and use of the workshop's textiles.

Two additional awards of $500 were made to Jenny Bannister and Vic Greenaway. Jenny Bannister's leather garments extend sculptural concerns into the changeable world of fashion, showing that wit and craft can be partners in the vanguard of alternative fashion.

The restrained elegance of Vic Greenaway's ceramics has been honed over a long period of development and shows an artist's commitment to design and craftsmanship in the large-scale production of functional ware.

There were many familiar approaches among the 37 exhibitors, although in the context of this exhibition, it was possible to take a fresh view of the nature of crafts designed for production. The jewellery of Susan Cohn from Melbourne exploited the qualities of low-cost industrial materials and processes in pieces with considerable *panache* and currency. At the other end of the scale, David Walter from Perth, showed in his handmade clocks that traditional skills and luxurious materials and details are still relevant qualities.

Others, such as Annabelle Collett from Adelaide, with her painted furniture and knitted garments, showed that exuberant and often irrelevant decoration has a place, if only to counter-balance the sometimes conservative image of the crafts.

The aesthetics and function of design in craft objects often go beyond the immediate requirements of use to offer a re-evaluation of the expected form of a piece. This quality was seen, and appreciated in several craftsmen's work, notably Belinda Mason's finned and whimsically-decorated porcelain bowls and the classical, almost metaphysical, quality of Godwin Baum's jewellery and metal objects.

The closeness of the crafts to the gift industry was exploited by several craftsmen using design motifs drawn from Australian fauna and flora. Given the richness of Australia's natural resources, it was disappointing to see so few craftsmen looking beyond the obvious gumnut and koala cliches.

As the Exhibition and Award has now been established and through it, a new circle of contacts and support for craftsmakers has been formed, it hopefully will address itself to some of these issues in the crafts, possibly with a clearer theme to which makers can respond.

Robert Bell
Curator of Craft
Art Gallery of Western Australia

BOOKS RECEIVED

Title	Author	Publisher	Price
An introduction to Bobbin Lacemaking	**Rosemary Parkin**	The Lace Daisy Press	**$18.00**
The Potter's Manual	**Kenneth Clark**	Macdonald, U.K.	**$29.95**
Torchon Lace for Today	**Jennifer Fisher**	Kangaroo Press	**$14.95**
Painting China and Porcelain	**Sheila Southwell**	Blandford Press, U.K.	
Stained Glass Windows in New Zealand Houses	**Jock Phillips** and **Chris Maclean**	Oxford University Press	**NS$40**
Teach Yourself Painting and Drawing	**Carole Vincent**	Blandford Press, U.K.	**£8.95**
Creative Feltmaking	**Kay Donald**	Kangaroo Press	**$4.95**
Traditional and Modern Batik *(reprinted from the Dutch original)*	**Miep Spee**	Kangaroo Press	**$9.95**
The Kiln Book	**Frederick L. Olsen**	Chilton Book Co., U.S.A.	**$31.95**
Building a Houseful of Furniture	**Simon Watts**	Taunton Press, U.S.A.	**$18.95**
The National Traust Manual of Housekeeping	**Sheila Stainton**	Allen Lane Penguin	**£14.95**
Bee Quilting	**Marjorie L. Share** and **Deborah Lerme Goodman**	Smithsonian Institute, U.S.A.	

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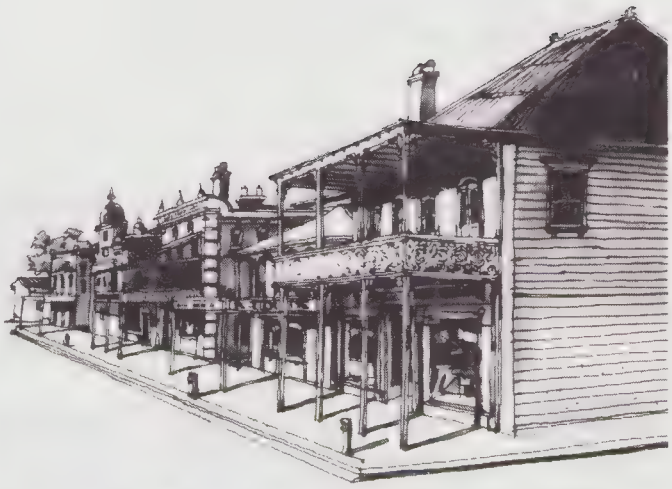

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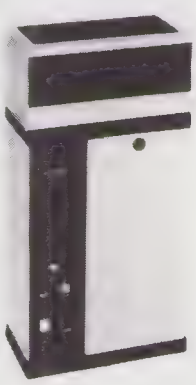

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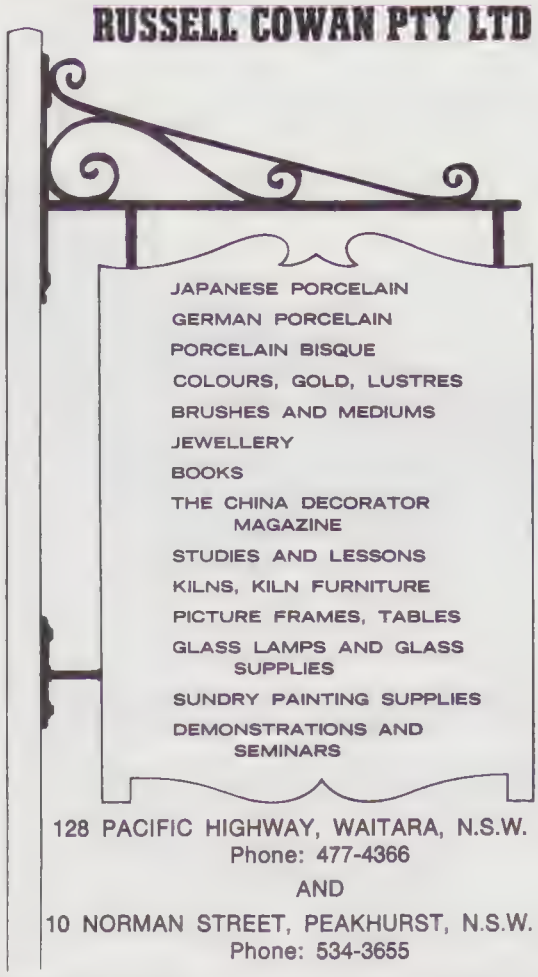

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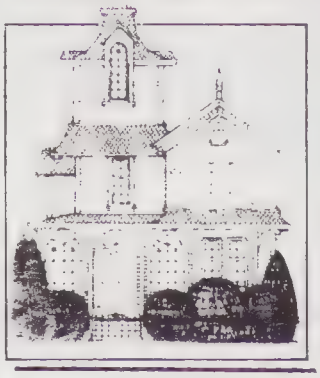

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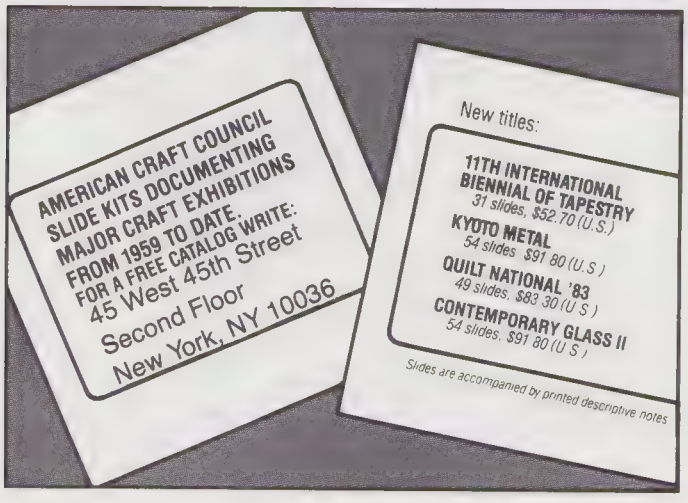

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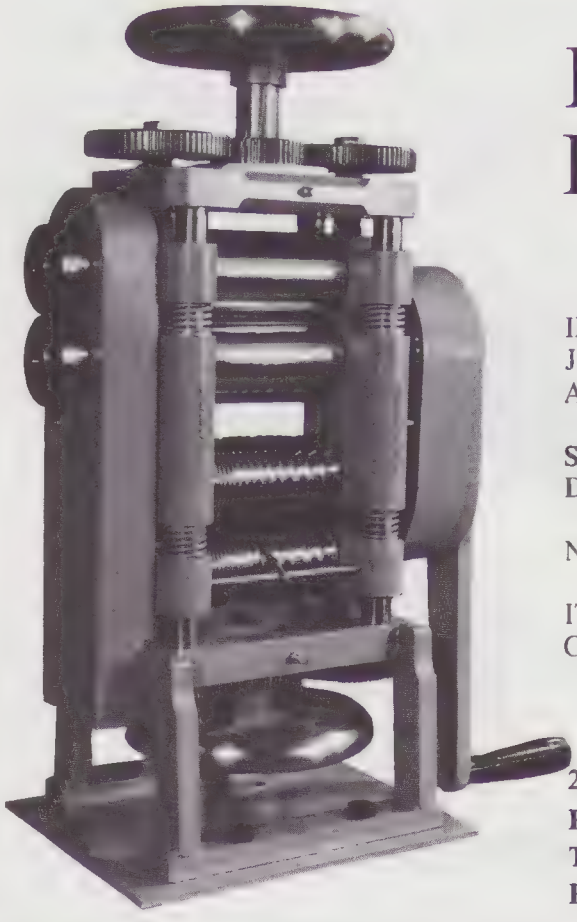

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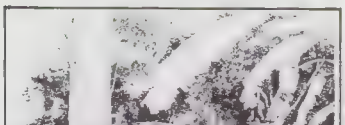

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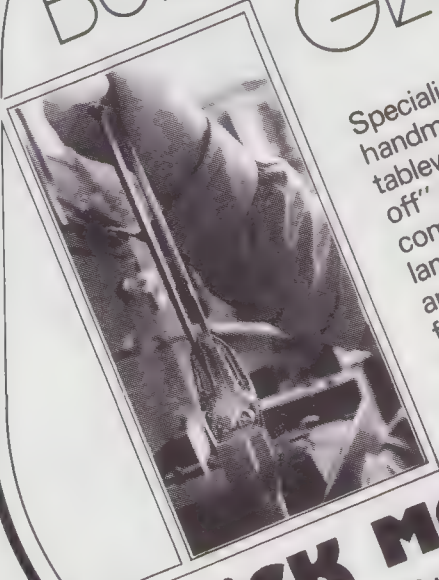

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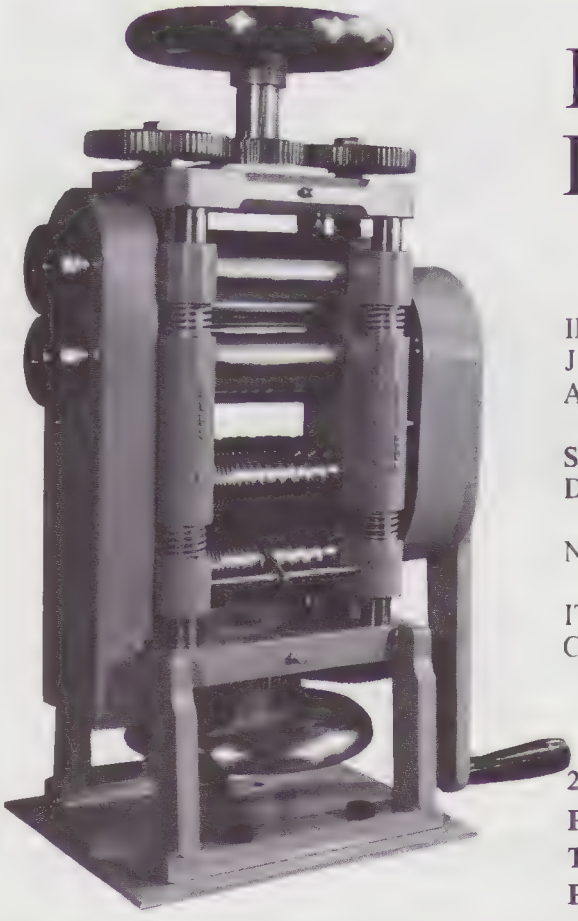

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Studio/Workshop Guide

THE Studio/Workshop Guide is a new regular feature in *Craft Australia* where professional and semi-professional craftspeople can advertise their speciality in order to attract sales and/or commissions. The rates have been kept to a minimum and are as follows:

Size	Per insertion
4 cm x 4.5 cm	$22.00
9.5 cm x 1.7 cm	$26.00
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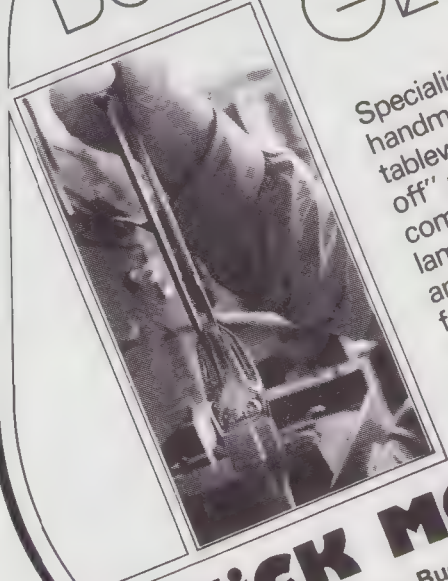

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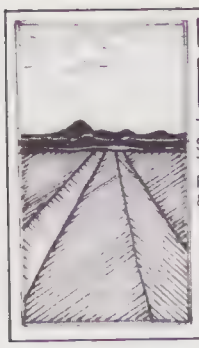
The Award Exhibition is shown at the Museums and Art Galleries of the Northern Territory in Darwin and pieces selected in this award are acquired by the Museums and Art Galleries of N.T. for their Permanent Craft Collection.



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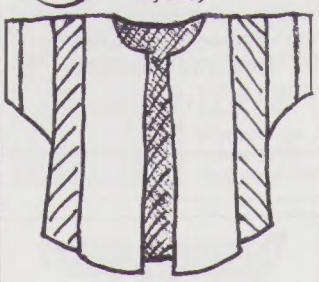

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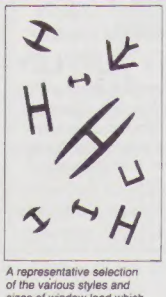

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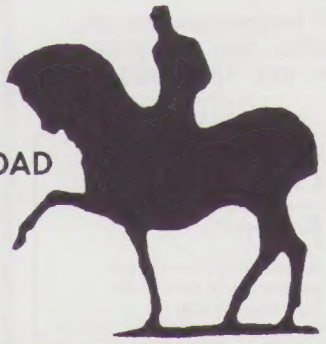

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